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ELEMENTARY ENGLISH GRAMMAR

FOR USE IN

CANADIAN SCHOOLS

BY

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INCLUDING

ELEMENTARY COMPOSITION (PART VI.)

BY

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W. J. GAGE & CO. LIMITED TORONTO.

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PREFACE.

In all subjects confine your teaching to the leading outlines in the nest instance. . . . Turn everything to use as you teach it. . . . Grammar has to be studied in and through sentences, and to be extracted from sentences by the pupil if it is to be really taught.—Professor Laurie, University of Edinburgh.

Three-fourths of the pupils who enter our elementary schools do not proceed beyond the stage of advancement represented by a Fourth Reader. The average age of pupils who enter our High Schools is fourteen. For such pupils lessons in grammar should be simple, should deal with essentials, and should be turned to use in reading and composition.

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For years the child has been thinking thoughts and uttering them in sentences. He has been studying thoughts as they appear in the sentences of his reading and literature lessons, and has been giving the substance of them in his own words ever since he entered school. The substance of grammar is implicit in his mind, and the teacher's problem, when the grammar stage is reached, is to make this knowledge explicit and to cause the child to do in a formal methodical way what he has been doing in an informal way.

Accordingly the pupil begins with thoughts, their elements, and their classes, and proceeds to sentences as the forms in which these thoughts are clothed. In his study of the sentence he perceives that each word has its own work to do in the expression of thought and so, from the standpoint of thought, he classifies words as parts of speech and describes their relations. He observes that a change in the use or meaning of a word is frequently followed by a change in its form, and so he studies inflection as it affects words used in the expression of thought. That general analysis which brings into relief

the logical structure of a complicated sentence, and that general parsing which states the use and relation of a word in a sentence, are deemed sufficient at this stage. The pupil needs this knowledge for intelligent reading and for the effective ordering of his thoughts in composition.

The exercises, for the most part, are selected from literature, but it is assumed that teachers will supply additional examples to meet the special needs of their pupils. These may be found in abundance in their ordinary reading lessons, of which they will secure a clearer comprehension for purposes of expression as the result of such an exercise of logical analysis.

The Appendix contains a brief but adequate history of the growth of our language and reference lists of nouns, adjectives, and verbs that are irregular in form.

It is believed that the Public School pupil who masters this text will have a clear knowledge of the essentials of English grammar and a good foundation for advanced work should be enter a High School.



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THOUGHTS. -SENTENCES.

Ī.

Think of some object. (The dog.)
Think of something to say about that object. (Barks.)
Express your thought in a sentence. (The dog barks.)
Think of the objects: cats, the grass, a small boy, London.
Think of something to say about each.
Express these thoughts in sentences.

TI.

The bird sings.

Flowers grow in the gardens.

The strong horse carries a heavy load.

(1) About what are you led to think in the first sentence? (The bird.)

About what are you led to think in the second sentence? (Flowers.)

About what are you led to think in the third sentence? (The strong horse.)

The bird being the subject of thought in the first sentence may be called the **thought-subject**. What are the thought-subjects in the second and third sentences?

(2) What are you led to think about the bird in the first sentence? (Sings.)

Ð,

What are you led to think about flowers in the second sentence? (Grow in the garden.)

What are you led to think about the strong horse in the third sentence? (Carries a heavy load.)

Sings being what is thought about the bird may be called the thought-predicate.

What are the thought-predicates in the second and third sentences?

TIT

Copy each of the following sentences and draw one line under the words that express the thought-subject and two lines under the words that express the thought-predicate, thus: The grass is green.

The summer days have come again. The dew is on the daisies and clover. A blade of green corn springs up. A million little diamonds twinkled in the trees. The eager flowers blossom in every nook. I see a black cloud in the west.

IV.

Give the thought-subjects and thought-predicates in the following sentences:-

The woods with music ring. With many a curve my banks I fret. Down swept the chill wind from the mountain. From a hollow tree the hedgehog With his sleepy eyes looked at him By him sported on the green His little grandchild, Wilhelmine. Great praise the Duke of Marlb'rough won And our good Prince Eugene.

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V.

Supply thought-subjects to the following thought-predicates:—

—— is the capital of British Columbia.

- revolves around the earth.

is the author of "David Copperfield."
is made from the wool of the sheep.

VI.

Supply thought-predicates to the following thought-subjects:—

Alfred, the Great ——.

The Canadian Pacific Railway ——

The claws of the cat ——.

The song of the lark -----

VII.

A complete thought is made up of two members, a thought-subject and a thought-predicate.

A complete thought expressed in words is a sentence.

KINDS OF THOUGHT.

VIII.

Think of something to assert (tell) about John. Express it in a sentence. (John walks.)

Think of a question you wish to ask. Express it in a sentence. (Who is he?)

Think of a command you wish to give. Express it in a sentence. (Shut the door.)

Think a complete thought that is an assertion. Express it in a sentence. (London is a city.)

Think a complete thought that is a question. Express

it in a sentence. (Where is London?)

Think a complete thought that is a command. it in a sentence. (Come here.) Express

About each of the following think thoughts that are asser tions, questions, or commands:-

Robert, Victoria, June, Montreal, Winnipeg

Express these thoughts in sentences.

How many kinds of thoughts have been expressed in these sentences?

X.

Tell which of these kinds of thoughts is expressed in each of the following:-

What is the use of delaying? The breaking waves dashed high. Ring out, wild bells, to the wild sky. Why does a rolling stone gather no moss?

No endeavor is in vain; Its reward is in the doing.

Be not false, unkind, or cruel; Banish evil words and strife; Keep thy heart a temple holy; Love the lovely, aid the lowly.

XI.

When any one of these kinds of thoughts is accompanied by sudden or strong feeling, as wonder, delight, impatience, anger, etc., it may be called an exclamation, e.g., How beautiful the flowers are! Long live the Queen! When can their glory fade?

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anied ience, How When Give a name for each thought expressed in the following stanza. If any of the thoughts are also exclamations, mention that fact.

The e's a merry brown thrush sitting up in the tree:

He's singing to me! He's singing to me!

And what does he say, little girl, little boy!

"Oh, the world's running over with joy!

Don't you hear! Don't you see!"

KINDS OF SENTENCES.

XII.

Each kind of thought is exp. seed in its own kind of sentence.

A sentence which expresses a thought that is an assertion is an assertive sentence.

A sentence which expresses a thought that is a question is an interrogative sentence.

A sentence which expresses a thought that is a command or request is an imperative sentence.

A sentence which expresses a thought that is accompanied by strong feeling may be called an exclamatory sentence.

XIII.

Read the following sentences and tell whether they are assertive, interrogative, or imperative, and why. If any sentence is also exclamatory, mention the fact. Observe the marks of punctuation at the close of each sentence.

How beautiful is the rain in summer!
Is he not able to pay the money?
Remember never to be ashamed of doing right.
Brightly shines the morning sun.

Each of us has his own faults. What a good old man that is! Toll for the brave! the brave that are no more!

XIV.

Write three assertive sentences about some places in your geography lesson.

Write three interrogative sentences about some persons in history.

Write three imperative sentences about farm work.

Write three exclamatory sentences about the colors of leaves, the flight of birds.

Does each sentence begin with a capital letter and end with the proper punctuation mark?

XV.

The hours of that sunny day passed quickly. The brave, cheery, little robin sings a low, sweet

John's young sister made that pretty drawing.

Read the words that express the thought-subject in the first sentence. (The hours of that sunny day.) These words may be called the complete word-subject.

Read the chief word used in expressing the thoughtsubject. (Hours.) This word may be called the bare word-subject.

Read the complete word-subjects and the bare wordsubjects in the second and third sentences.

Read the words that express the thought-predicate in the first sentence. (Passed quickly.)

These words may be called the complete wordpredicate.

Read the chief word used in expressing the thoughtpredicate (Passed.) This word may be called the **bare** word-predicate.

Read the complete word-predicates and the bare word-predicates in the second and third sentences.

Note.—The word-subject in an imperative sentence is usually omitted; when expressed it is either you or thou. Thus, (You) shut the door. (You) come here.

XVI.

All the words used in expressing the thought-subject may be called the complete word-subject.

All the words used in expressing the thought-predicate

may be called the complete word-predicate.

The chief word used in expressing the thought-subject may be called the **bare word-subject**. The chief word used in expressing the thought predicate may be called the **bare word-predicate**.

XVII.

Read each of the following sentences and state (a) the kind, (b) the complete word-subject, (c) the bare word-subject, (d) the complete word-predicate, (e) the bare word-predicate. These five statements constitute the general analysis of a sentence.

The frightened horse dashed down the street.

A kind deed often drives away sorrow.

Forgive my thoughtless act.

What divides us?

How strange are the freaks of memory!

How do wild cherries compare in size with cultivated ones?

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With the glory of winter sunshine Over his locks of gray, In the old historic mansion He sat on his last birthday.

REVIEW.

XVIII.

Teil what kind of thought is expressed in each of the following :-

Do not shoot me, Hiawatha. Whom did you call? He saw her lift her eyes. Pushing with restless feet the snow to right and left, he lingered. Long years ago a winter sun shone over it at setting. Give me of your bark, O birch tree! Who paints with gold the roadside weeds, the waving golden-rod?

Bear through sorrow, wrong, and ruth In thy heart the dew of youth, On thy lips the smile of truth.

"We must learn to spend to some good end," They said "if we are wise;

'Tis not in the gold we waste or hold That a golden blessing lies."

"Good night, little shivering grasses! Lie down neath the coverlet white,

And rest till the cuckoo is singing; Good night, little grasses, good night!"

Beautiful hands are they that do Work that is noble, good, and true-Busy for others the long day through.

ne

Express in your own words the thoughts contained in each of the last four examples in exercise xviii.

XIX.

XX.

Mencion the thought-subjects and thought-predicates in each of the following:-

The muscles of his brawny arms are strong as iron bands. Wounds made by words are hard to heal. Words without thoughts never to heaven go. A little nonsense now and then is relished by the wisest men. Unwarmed by any sunset light the gray day darkened into night. Suddenly from the shore comes a clear cry thrice repeated, "Sweet, sweet," Open that door.

At his side in all her beauty Sat the lovely Minnehaha, Plaiting mats of flags and rushes.

On the joyous Christmas morning, In front of every door, A tall pole crowned with clustering grain Is set the birds before.

Down the street with laughter and shout, Glad in the freedom of school let out, Came the boys.

XXI.

Write six imperative sentences telling children not to 1 > late at school, to be kind to their playmates, to he needy.

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d you with t, he shone k, O dside

d."

Write six interrogative sentences asking about the climate of British Columbia, the gold fields of Canada, the wheat fields of Manitoba.

Write assertive sentences as answers to these interrogative sentences.

XXII.

Write in separate columns the complete word-subject and the complete word-predicate in each of the following sentences; draw " line under each bare word-subject and each bare word-predicate:

A small party of the soldiers followed me. The curfew tolls the knell of parting day. My stockings there I often knit. Softly from the sky are falling snowflakes white as lilies fair. High o'er the loud and dusty road the soft gray nest in safety swings. Call my brother back to me. The dog's love for the children makes him a useful playfellow. How dear to my heart are the scenes of my childhood!

And from the wall a little span,
And by the trodden line,
Stands, seen from many a distant plain,
A tall and slender shrine.

XXIII.

Turn to your Reader, page —. Read the sentences in order stating the kind of thought expressed in each, the name of each kind of sentence, the thought-subject in each, and the name of each terminal punctuation mark.

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PART TWO.

THE PARTS OF SPEECH.

THE NOUN.

I.

John owns a house in Vancou, er.

What work does the word John do in this sentence? It gives the name of the person thought of.

What work does the word house do in this sentence? It the name of the thing thought of.

hat work does the word Vancouver do in this sentence? It gives the name of the place thought of.

In the following sentences copy the words that are names of persons, places, or things.

Coffee grows in Brazil and Arabia.

The earth and moon revolve around the sun.

The King of England is ruler of a vast empire.

He spoke of the grass and flowers and trees,

Of the singing birds and the humming bees.

A word that is used as the name of a person, place, or thing is a Noun.

II.

In the following passages pick out the nouns. Why is each a noun?

Always the broad St. Lawrence seemed to be winding from headland to headland among the purple hills: in sunlight a mirror between shadowy forest banks, at night molten silver in the moon-tract.

Go, stranger! track the deep—
Free, free the white sail spread!
Wave may not foam, nor wild wind sweep
Where rest not England's dead.

Compose four assertive sentences expressing thoughts about books you have read. Mention the nouns in these sentences.

Compose four interrogative sentences about animals you have seen. Mention the nouns in these sentences.

Compose three exclamatory sentences about your favorite flowers. Mention the nouns in these sentences.

THE PRONOUN.

111.

John owns horses and he is fond of them.

In this sentence what word is used instead of the noun John? (He.)

In this sentence what word is used instead of the noun horses? (Them.)

In the following sentences copy the words which are used instead of nouns and say for what noun each is used

The maid has gone for bread; she will be back with it soon.

William asked his sister if she would lend him her book.

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Where are the books? George and Jennie had them and they took them home.

Robert knows William's horse and he will find it for him.

A word used instead of a noun is a Pronoun.

TV.

William has bought a bicycle and he rides it. Winnipeg has wide streets and they are paved.

In these sentences read the words that name persons, places, or things. (William, bicycle, Winnipeg, streets.)

In these sentences read the words that refer to (designate) persons, places, or things without naming them. (He, it, they.)

In the following sentences copy the words that designate persons, places, or things without naming them.

Who was the book?
Who stole four eggs I laid?

Tell me which book you want and I will get it.

Then spake the chief butler unto Pharaoh, saying, I do remember my faults this day. Pharaoh was wroth with his servants, and put me in ward in the house of the captain of the guard, me and the chief baker: and we dreamed a dream in one night, I and he; we dreamed each man according to the interpretation of his dream.

A word used to designate a person, place, or thing without naming it is a Pronoun.

V.

Mention the pronouns in the following passages, and say why they are pronouns:

To do to others as I would That they should do to me.

"How many are you, then," said I,
"If they two are in heaven?"
Quick was the little maid's reply,
"O Master! we are seven."

He lives to learn in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her—because they love him.

A **Pronoun** is a word used instead of a noun. It designates a person, place, or thing without naming it.

VI.

Compose three assertive sentences containing pronouns.

Compose three exclamatory sentences containing pronouns.

Mention the pronouns in these sentences, and tell why they are pronouns.

Mention the thought-subjects and thought-predicates in these sentences.

Compose three imperative sentences, and mention the word-subject of each.

What other name have you learned for these word-subjects?

THE VERB.

VII.

James has farms.
Has James farms?
Buy more farms, James.

and say

Mention the kind of thought expressed in the first sentence; in the second sentence; in the third sentence.

What is the chief word used in making the assertion about James? (Has.)

What is the chief word used in asking the question about James? (Has.)

What is the chief word used in giving the command to James? (Buy.)

In each of the following sentences mention the kind of thought expressed.

In each of the following sentences, pick out the chief word used in making assertions, asking questions, or giving commands.

Wellington defeated Napoleon.

Hope for the best.

Who leads in that race?

What a noise that boy makes!

The river glideth at its own sweet will.

Remember thy Creator in the days of thy youth.

The chief word used in making an assertio., asking a question, or giving a command is a Verb.

IX.

Pick out the verbs in the following passages. Why is each a verb?

We sit in the warm shade, and feel right well How the sap creeps up, and the blossoms swell.

Go, rock the little wood-bird in his nest, Curl the still waters, bright with stars, and rouse The wide old wood from his majestic rest.

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I roam the woods that crown
The upland, where the mingled splendors glow,
Where the gay company of trees look down
On the green-fields below.

X

Notice the following assertions about John:-

John goes.
John is going.
John has gone.
John did go.
John may have gone.

In the first sentence one word, goes, makes the assertion and is therefore a verb. In the other sentences two or more words (is going, has gone, did go, may have gone) are required to make the assertion. These words together have the force of a single verb. A group of words which has the force of a single verb may be called a verb-phrase.

In each of the following passages pick out all the verbs and verb-phrases:- .

When I first entered upon the world of waters and land disappeared, I looked about me with pleasure and imagined I could gaze for ever; but in a short time I grew weary of looking on barren uniformity when I could only see again what I had already seen.

Their way lies across the plain whose level stretch is unbroken by fences or buildings. In the distance men may be seen loading

rs glow, down a wagon with hay. The sheep nibble grass as they go. The shepherdess stops and rests now and then while she picks up dropped stitches in her knitting. There is stillness in the air, that calm silence which Millet said was the gayest thing he knew in nature.

XI.

According to their uses in a sentence words are divided into classes. So far we have discovered three classes—the nonn, the pronoun, and the verb with its expansion the verb phrase.

In the following sentences copy the bare word-subjects and bare word-predicates. Mention which class of words each should be placed in.

The south wind searches for the flowers.

A little child shall lead them.

Cast thou thy bread upon the waters.

In my youth I studied law.

Call my brother back to me.

Why should he forfeit his hardly-won prize?

Heard ye not the shrill call of the bugle?

Home they brought him, slain with spears.

Mention the classes in which all the bare word-subjects have been placed.

Mention the class in which all the bare word-predicates have been placed.

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THE ADJECTIVE.

XII.

Horses eat.

Black horses eat.

Young black horses eat.

They are beautiful.

In the first sentence the noun may refer to horses of any size, shape, speed, color, etc. There is no limit to its application.

In the second sentence the word black modifies (affects the meaning of) the noun. It limits the application of the noun to horses of a certain color.

In the third sentence the word young further modifies (affects the meaning of) the noun by limiting its application to horses of a certain age.

In the fourth sentence the word beautiful modifies the pronoun they.

In the following sentences pick out the words that modify nouns or pronouns:

Tall trees from little acorns grow.

The day is cold and dark and dreary.

Three fishers lay out on the shining sands.

I bring fresh showers for the thirsting flowers.

Stately homes stand amid tall ancestral trees.

That voice was ever soft, gentle, and low—an excellent thing in woman.

A word used to modify a noun or pronoun is an Adjective.

XIII.

Copy the adjectives in the following passages. Tell why each is an adjective.

All that spring with bounteous hand Scatters o'er a smiling land; All that liberal autumn pours From her rich o'erflowing stores.

Above our heads the sullen clouds
Scud, black and swift, across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.

The plain was a weary flat of loose red sand, sparsely covered by dry karroo bushes, that cracked beneath the tread like tinder, and showed the red earth everywhere. Here and there a milk bush lifted its pale-colored rods, and in every direction the ants and beetles ran about in the blazing sand.

THE PHRASE.

XIV.

A group of words which has the force of a single word is called a Phrase.

The large tree is an oak.

The tree by the path is an oak.

The children climbed the tree on the lawn.

What word modifies tree in the first sentence? (Large.)
What group of words modifies tree in the second sentence?
(By the path.)

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What group of words modifies tree in the third sentence? (On the lawn.)

What have we called the class of words to which large belongs? (Adjective.)

What should we call the group of words having the force of an adjective? (Adjective Phrase.)

What shall we call the group of words, by the path? (Adjective Phrase.)

Pick out the adjective phrases in the following sentences. Tell what each phrase modifies,

The sound of guns was heard.
The wreck of the vessel floated in.
The judge was a man without mercy.
Want of decency is want of sense.
Behind it rose the firs with cones upon them.
His flaxen hair of sunny hue,
Curled closely round his bonnet blue.

XV.

Using suitable adjectives or adjective phrases, compose six assertive sentences describing the following objects: Robin redbreast, autumn, mountain, prairie, sea.

Using suitable adjectives, compose six exclamatory sentences about the following objects: Roses, rain, brook, infant, sunset, Niagara.

Mention several adjectives that may be used in describing each of the following: Snow, gold, avalanche, William the Conqueror, Columbus, Russia.

Compose sentences illustrating the uses of the following adjectives: Pretty, handsome, beautiful; correct, accurate; big, large; certain, sure; hard, difficult; empty, vacant; little, small.

In these sentences state the order in which you have generally placed the adjectives and the words which they modify; the adjective phrases and the words which they modify.

THE ADVERB.

XVL

Henry speaks. Henry speaks now. Henry speaks here. Henry speaks quickly.

In the first sentence we are not told when, where, or how he speaks. There is no limit to the application of the verb.

In the second sentence the word now tells when he speaks,

I limits the application of the verb as to time.

In the third sentence the word here tells where he speaks.

It limits the application of the verb as to place.

In the fourth sentence the word quickly tells how he speaks.

It limits the application of the verb as to the manner of speaking.

These words, now, here, quickly modify (affect the meaning of) the verb.

In the following sentences pick out the words that modify verbs or verb-phrases:

He sees clearly.

The soldiers fought bravely.

She had listened patiently to his story. Suddenly a peal of thunder was heard.

We saw a sail plainly.

Robert of Lincoln is gaily dressed.

A word used to modify a verb or verb-phrase is an Adverb.

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XVII.

In the following passages pick out the adverbs and tell what each modifies:

Swiftly, swiftly flew the ship, Yet she sailed softly too: Sweetly, sweetly, blew the breeze— On me alone it blew.

Silently, slowly, stately and free, Cities of coral under the sea Little by little are builded.

Forth into the forest straightway All alone walked Hiawatha Proudly, with his bows and arrows.

ADVERBS MODIFYING ADJECTIVES.

XVIII.

The man was angry.

The man was extremely angry.

In the first sentence anyry is an adjective modifying man. In the second sentence extremely modifies the adjective anyry by indicating how anyry the man was.

Other words can be substituted for extremely, such as foolishly, unreasonably, very, and each will modify or affect the meaning of the adjective angry.

The man was foolishly unreasonably angry.

A word used to modify an adjective is an Adverb.

XIX.

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In the following sentences pick out the adverbs that modify adjectives:--

It was a bitterly cold night.

June was an unusually wet month.

She spent a very pleasant hour with the children.

He is so hoarse that he can hardly speak.

He has a singularly clear view of his duty.

ADVERBS MODIFYING ADVERBS.

XX.

The man speaks indistinctly.

The man speaks very indistinctly.

In the first sentence indistinctly affects the meaning of the verb speaks, and is therefore an adverb.

In the second sentence very affects the meaning of the adverb indistinctly, and is therefore an adverb.

Other words can be substituted for very, as so, somewhat, rather, and each will modify the adverb indistinctly.

The man speaks somewhat somewhat rather

A word used to modify an adverb is an Adverb.

XXI.

In the following sentences pick out the adverbs that modify other adverbs:—

She walks so gracefully.

The farmer works very hard.

They arrived quite unexpectedly. That man runs uncommonly fast.

• They accepted his advice rather reluctantly. Sounds of merriment were heard most distinctly.

We may now say: an Adverb is a word that modifies a verb, an adjective, or another adverb.

ADVERB PHRASES.

XXII.

They walk there.
They walk by the river.
They walk in the morning.

What word modifies walk in the first sentence? (There.)
What group of words modifies walk in the second sentence?
(By the river.)

What group of words modifies walk in the third sentence! (In the morning.)

What have we called the class of words to which there belongs? (Adverb.)

What should we call the group of words having the force of an adverb? (Adverb phrase.)

What shall we call the groups by the river and in the morning? (Adverb phrases.)

Pick out the adverb phrases in the following sentences. Tell what each phrase modifies.

He looked upon his people.

The ship will arrive in a few days.

I stood on the bridge at midnight.

At the appointed time the teams marched into the rink.

Icebergs fall into the occan from Arctic glaciers.

My heart with pleasure fills and dances with the daffodils.

Early in the morning a sudden storm drove us within a mile of land.

XXIII.

Place in separate columns the adjective phrases and adverb phrases in the following sentences. Tell what each phrase modifies :--

I stood among the fragrant stooks of wheat. She spins beneath the shade of the old honeysuckle.

We piled with care our nightly stack Of wood against the chimney back.

In my ear is the moan of the pines, In my heart is the song of the sea, And I feel his salt breath on my face As he showers his kisses on me.

THE CLAUSE.

XXIV.

The ship sailed at sunrise. The ship sailed when the sun rose.

Compare at sunrise and when the sun rose. They are groups of words doing the duty of a single word. In meaning they are alike. They are adverb phrases modifying sailed. In form they are unlike. The second phrase contains a wordsubject (sun) and a word-predicate (rose). The first phrase contains neither word-subject nor word-predicate.

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In the following pairs of sentences pick out the phrases that have word-subjects and word-predicates. Mention what these phrases modify:—

The man arose at daybreak. The man arose when day dawned.

The boy in that seat is the leader. The boy who sits there is the leader.

The song of the lark roused him. The song which the lark sang roused him.

He lay on the battle-field. He lay where he fell.

A rodifying phrase containing a word-subject and a word-predicate is called a Clause.

XXV.

Pick out the modifying clauses in the following sentences, tell whether they are adjective clauses or adverb clauses, and give the word-subject and word-predicate of each.

He bought the horse that won the race.

That house which stands on the hill is mine.

The boy cheered when he heard the bugle call.

The time when this happened was six o'clock.

The birds fly south when the leaves begin to fall.

He is the free man whom the truth makes free.

Water that is stagnant is unwholesome.

They trimmed the lamps as the sun went down.

This is the rat that ate the malt that lay in the house that Jack built.

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XXVI.

Compose four assertive sentences, each containing an adverb clause.

Compose four interrogative sentences, each containing an adjective clause.

Compose four imperative sente ... , each containing an adverb clause.

Compose assertive sentences in which the bare word-subject is modified (1) by a phrase; (2) by a clause.

Compose assertive sentences in which the verb is modified (1) by a single word; (2) by a phrase.

SUMMARY.

XXVII.

Thus far we have discovered that a sentence has two elements—a word-subject and a word-predicate.

The chief word in the word-subject is a noun or pronoun.

The chief word in the word predicate is a verb.

The noun or pronoun may have as modifiers an adjective, an adjective phrase, an adjective clause.

The verb may have as modifiers an adverb, an adverb phrase, an adverb clause.

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THE PREPOSITION.

XXVIII.

Read the phrases in the following sentences. Tell what each phrase modifies:—

He skated on the pond.

The bird flew over the barn.

The principal of the school governs it.

The horse on the tether fell.

He walked across the street.

What word connects the phrase on the pond with the word skated which it modifies. (On.)

What word connects the phrase over the barn with the word flew which it modifies? (Over.)

What word connects the phrase of the school with the word principal which it modifies? (Of.)

What word connects the phrase on the tether with the word which it modifies?

Read the phrase in the last sentence and tell what word connects it with the word which that phrase modifies.

The word used to connect its phrase with the word which that phrase modifies is a Preposition.

XXIX.

Pick out the prepositions in the following sentences and tell what they connect:—

The hunter shot at the deer.
The broken plate lay on the floor.
She was sick unto death.
Give me a little home in the country.
Are you speaking to me?
The roof of the house is made of shingles.

Far away by the sea in the south, The hills of clive and slopes of fern Whiten and glow in the sun's long drouth, Under the heavens that beam and burn.

XXX.

Compose sentences illustrating the uses of the following prepositions: Between, among; in, into; in, within; beside, besides; under, beneath.

THE CONJUNCTION.

XXXI.

Think the same thought about hills and valleys.

Express this thought in a sentence. (Hills and valleys were covered with snow.)

What word shows that these two are connected in thought. (And.)

Give the use of the word and in this sentence. It connects the words hills, valleys.

Think two thoughts about how a stream runs.

Express these in one sentence. (The stream runs silently and slowly.)

Give the use of the word and in this sentence. It connects the words slowly, silently.

In the following sentences pick out the words that connect words:—

John and James were there.
Slowly and sadly we laid him down.
He sang and danced.
She was beautiful and good.
The boys or the girls did it.

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Thomas or William must have taken it.
They were poor but honest.
April brings birds and flowers.
Mary is neat and faithful though slow.

A word that connects words is a Conjunction.

Sometimes connecting words go in pairs, as:-

Either James or John must go.
The grocer had neither tea nor coffee.
He purchased both cattle and horses.

XXXII.

Read the phrases and the modifying clauses in the following sentences.

Read the words that connect these groups of words, thus: But connects the group, across the street, with the group, in the shade.

He was across the street but in the shade.

Do you live in the country or in the city?

Devouring insects crawled over the fences and through the gardens.

The house where he was born and in which he died may still be seen.

The treasure which cost him least but which he valued most was his flute.

A word that connects groups of words is a Conjunction.

XXXIII.

Think a thought about John. Express it. (John rode into town.)

Think another thought about John. Express it. (John bought a hat.)

Combine these related thoughts into one thought, and express it. (John rode into town and bought a hat.)

What word indicates the connection of the thoughts?
(And.)

Think a thought about the captain. Express it. (The captain gave the command.)

Think a thought about the men. Express it. (The men fell in.)

Combine these related thoughts into one thought, and express it. (The captain gave the command and the men fell in.)

What word shows the connection of the sentences? (And.)
Think a thought about the people. Express it. (The people rebelled.)

Think a thought which is a reason for this action of the people. Express it. (The people were abused.)

Combine these related thoughts into one thought, and express it. (The people rebelled because they were abused.)

What word shows the connection of the sentences? (Because.)

When two or more sentences are combined to make one longer sentence, each may be called a Clause. Conjunctions connect these clauses.

Read the clauses in the following sentences, and give the conjunctions that connect these groups of words:—

Fear God and keep his commandments.

He called them but they made no reply.

She must weep or she will die.

They toil not neither do they spin.

The winds were high and the clouds were dark,

And the boat returned no more.

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I wield the flail of the lashing hail, And whiten the green plains under; And then again I dissolve it in rain, And laugh as I pass in thunder.

A word that connects words or groups of words is a Conjunction.

XXXIV.

Pick out the conjunctions in the following, and tell what they connect:—

Honor thy father and thy mother.

Neither a borrower nor a lender be.

The king was weak both in body and in mind.
He was rich but discontented.

We meet in joy, though we part in sorrow; We part to-night, but we meet to-morrow.

For I have neither wit nor words nor worth, Action nor utterance, nor the power of speech To stir men's blood.

She looks, and her heart is in heaven, but they fade.

The mist and the river, the hill and the shade;
The stream will not flow, and the hill will not rise,
And the colors have all passed away from her
eyes.

XXXV.

Construct sentences containing:

Two nouns connected by and; by or.
Two verbs connected by and; by or.
Two adjectives connected by and; by or.
Two adverbs connected by and; by or.

Two adjective phrases connected by and; by or. Two adverb phrases connected by and; by or. Adjectives connected by neither—nor. Two clauses connected by but; by and.

THE INTERJECTION.

XXXVI.

A word that is used as an exclamatory sound to express sudden or strong feeling is an Interjection. Strictly speaking it is not a part of a sentence.

Examples: Pshaw! hurrah! hark! alas! hush! oh!

bravo! etc.

is a

vhat

The interjection is usually followed by an exclamation point (!).

SUMMARY.

XXXVII.

The seven classes of words, whose uses in a sentence have been described, are, Noun, Pronoun, Verb, Adjective, Adverb, Preposition, and Conjunction. These classes of words are called Parts of Speech. The Interjection is not a true part of speech.

These parts of speech may be arranged thus:-

The three independent parts of speech—the Noun, the Pronoun, and the Verb. These may form sentences without the

The two modifiers—the Adjective and the Adverb. These depend upon other words.

The two connectives—the Preposition and the Conjunction. These connect words and groups of words.

DIFFERENT USES OF THE SAME WORD.

XXXVIII.

It is the use of a word in a sentence that determines what part of speech it is. As a word may have different uses in sentences so it may be different parts of speech, e.g.: That post is six feet long. Here post is a noun. Post no bills. Here post is a verb.

In the following sentences tell what part of speech each italicized word is :-

The sound of his voice was music to me.

The child was in a sound slumber.

Sound the loud timbrel o'er Egypt's dark sea.

The leaves decay and fall.

Fall is another name for Autumn.

It was a raw fall day.

William runs fast.

William is a fast runner.

The brothers fast on Friday.

The boy walked down the street.

The horse fell down in the street.

The cushion was filled with down.

This is hard work.

They work hard.

APPLICATION.

XXXXIX

[What has been learned thus far should be put to use in reading and composition. The following illustrates how the grammar study may aid the thought-study which precedes intelligent oral reading:-]

GRAMMAR STUDY.

I stood on the bridge at midnight
As the clocks were striking the hour,
And the moon rose o'er the city,
Behind the dark church-tower.

What kind of sentence?

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An assertive sentence containing two clauses connected by and,

Read the word-subject of the first clause. I.

Read the word-predicate of this clause. Stood . . hour.

Read the phrases and modifying clauses and give their uses.

Read the phrases and state their uses.

O'er the city, an adverb phrase modifying rose.

Behind the dark church-tower, an adverb phrase modifying rose.

THOUGHT STUDY.

What is the purpose of the first line?
To state the action, its place, and the time.

What is the purpose of the second line? To state this time more definitely.

What is the purpose of the third line? To state the next action and its place.

What is the purpose of the fourth line?
To state the place more definitely.

How many complete statements then !

Two: I stood . . . hour. The moon . . . church tower.

What does and show !

That these two statements are to be thought together as one statement.

ORAL READING.

XL

Ere, in the northern gale,
The summer tresses of the trees are gone,
The woods of autumn, all around our vale,
Have put their glery on.

Read the complete word-subject and the complete word-predicate of the first clause.

Read the bare word-subject and the bare word-predicate of this clause.

Read the phrases in this clause and state the use of each. Treat the second clause in the same manner.

THOUGHT-STUDY.

What kind of thought is expressed in this sentence? An assertion.

What is the purpose of the last two lines? (Second clause.) To state what the woods have done.

What is the purpose of the first two lines? (First clause.)
To state when it was done.

How does the phrase "in the northern gale" help to show when it was done?

It is the cold north wind of autumn that aids in stripping the trees of their leaves.

What else in these two lines helps to show when was done?

In the second clause what is the use of the phrase "of autumn," of "all around our vale"?

Where, then, were the woods that had "put their glory on"?

On the hills.

Where were the trees that still had their "summer tresses"? In the valleys.

Briefly, what outline picture of the place have you in your mind?

A valley surrounded by hills.

COMPOSITION.

Give somewhat fully in your own words your mental picture of the landscape described in this stanza.



PART THREE.

THE PARTS OF SPEECH: CLASSIFI-CATION.

THE NOUN.

T.

As a noun is always the name of something, the classes of nouns will depend upon the classes of things named.

Which can be seen, touched, heard, smelled, or tasted. We know that coal is hard, that stone is hard, that steel is hard, and therefore that hardness is a quality of each of these objects. There are other objects of sense, such as wood and brick, which possess this quality. We can think of the quality "hardness" without thinking of any particular object as possessing this quality. We can think of poverty without thinking of a particular person in that state. We can think of laughter apart from the person who performs that action.

We can think of

(a) Objects of sense.

(b) Qualities, states, or actions apart from the objects of sense to which they kelong.

In the following sentences pick out (a) words that are names of objects of sense; (b) words that are names of qualities, states, or actions thought of apart from the objects of sense to which they belong:—

The boys filled their pockets with apples.

Think of your woods and orehards without birds.

His eleverness pleased his teacher.

The king lived in peace and safety.

A word used as a name of an object of sense is a Concrete Noun.

A word used as a name of a quality, state, or action thought of apart from the object to which it belongs is an **Abstract** Noun.

II.

Mention, with reasons, the concrete nouns and abstract nouns in the following:—

The girl laments their triumph and his loss.

My voyage up the Hudson was full of wonder and romance.

Oft in sadness and in illness

I have witched thy current glide,
Till the beauty of its stillness

Overnowed me like a tide.

Saint Augustine! well hast thou said
That of our vices we can frame
A ladder, if we will but tread
Beneath our feet each deed of shame.

COMMON AND PROPER NOUNS.

III.

book, man; Ivanhoe, Columbus.

These are all concrete nouns, but there is a difference in their uses.

The word book is not the name of any particular book, but is a common name for a class of similar objects. It may be used to denote any book.

The word man is not the name of any particular person, but is a common name for a class. It may be used to denote any man.

The word Ivanhos is the name of a particular book as distinguished from all other books.

The word Columbus is the name of a particular person as distinguished from all others.

A word used as the common name for a class of similar objects is a Common Noun.

A word used as the name of a particular object is a **Proper Noun.**

Pick out the concrete nouns in the following and tell whether they are common or proper:—

The smoke of their wigwams and the fires of their councils rose in every valley from Hudson's Bay to the farthest Florida, from the ocean to the Mississippi and the lakes.

The broad sun above laughed a pitiless laugh; 'Neath our feet broke the brittle, bright stubble like chaff:

Till over by Dalhem a dome-spire sprang white, And "Gallop," gasped Joris, "for Aix is in sight."

Note that proper nouns begin with a capital letter.

COLLECTIVE NOUNS.

IV.

soldiers birds

army flock "Soldiers" is a common name for individuals of the same class.

"Army" is a common name for collections or groups of individuals of the same class.

In the following sentences pick out the common nouns that are names of collections of individuals of the same class:—

The crew deserted the ship.

The congregation sang a hymn.

My friend is an officer in the navy.

The lowing herd winds slowly o'er the lea.

Nouns that are names of collections of individuals of the same class may be called **Collective Nouns**.

We may think of the collection as one undivided whole; as

The jury has considered the matter.

We may think of the collection as composed of individuals acting separately; as

The jury are divided in their opinions.

V.

Give abstract noun; suggested by the following:-

A stone, an orange, true, free, unjust, grieving, equal.

Give common nouns suggested by the following:-

Halifax, New York, August, Thames, England, Mississippi.

Give collective nouns suggested by the following:-

Birds, pupils, singers, books, listeners, sailors.

Pick out the nouns in the following and state, with reasons the class to which each belongs:—

The Czar of Russia, although he is lord of a mighty empire in Europe and Asia, besides being master of a huge army and a large fleet, does not live in peace with his subjects, and cannot leave his palace without some anxiety.

Noun Concrete Common.—Collective.

Abstract.

THE VERB.

VI.

Differences in their uses divide verbs into classes.

John works.

John has a farm.

John will buy a farm.

In the first sentence the verb works, in itself, expresses a distinct idea or notion—that of labor. In the second sentence the verb has, in itself, expresses a distinct notion—that of possession. In the third sentence the verb-phrase will buy, in itself, expresses a distinct notion—that of purchase.

A verb or verb-phrase that in itself expresses a distinct notion is called a Notional Verb.

John is happy. Carrots are vegetables. Robert seems tired.

In the first sentence there are two ideas, "John" and "happy." The relation between these ideas is expressed by

the verb is. The verb is, in itself, does not express a distinct notion. In the second sentence there are two ideas, "carrots" and "vegetables." The relation between these ideas is expressed by the verb are. The verb are, in itself, does not express a distinct notion. In the third sentence the relation between the ideas "Robert" and "tired" is expressed by the verb seems. This verb, in itself, does not express a distinct notion. In these sentences "John," "carrots," and "Robert" are subjects; "happy," "vegetables," and "tired" are predicates. The relations of subject and predicate are expressed by the verbs is, are, and seems.

A verb or verb-phrase that expresses a relation of subject and predicate is called a Relational Verb.

VII.

Select, with reasons, the notional and relational verbs in the following:—

The sun rises.

The house stands on a hill.

The lark at heaven's gate sings.

Dewdrops are the gems of morning.

Henry became captain.

Men must work and women must weep.

Thou had'st a voice whose sound was like the sea.

TRANSITIVE AND INTRANSITIVE VERBS.

VIII.

The boy caught a fish.

The farmer tills the soil.

Columbus discovered America.

The verb in each sentence is notional. The verb caught is followed by a noun which is the name of the object caught. The verb tills is followed by a noun which is the name of the object tilled. The verb discovered is followed by an object. In each case the object is required to complete the meaning of the sentence.

A notional verb that requires an object is said to be Transitive.

Observe that in each sentence both the doer and the object of the action expressed by the verb are mentioned.

The boy smiles.
The farmer sleeps.
Columbus rests.

In these sentences the verbs are not followed by objects. The meaning in each is complete without an object.

A notional verb that does not require an object is said to be Intransitive.

Observe that in each sentence only the doer of the action expressed by the verb is mentioned.

In the following pick out the notional verbs and say whether they are transitive or intransitive. Mention the objects:—

Moses struck the rock.

The baby cried.

The bird spread its wings and flew away.

A boy should think thore he speaks.

The meadow is the playground of the black-bird.

The rain has ceased, and in my room The sunshine pours an airy flood. The birds are glad; the brier rose fills
The air with sweetness; all the hills
Stretch green to June's unclouded sky.

IX.

A verb may be transitive or intransitive according to its use in a sentence.

TRANSITIVE.

He spoke the truth.

The mouse steals food.

They hide their faults.

INTRANSITIVE.

He spoke slowly.

The mouse steals into its hole. Bats hide during the day.

Classify the verbs in the following sentences:-

The janitor opens the door at nine and school opens at ten.

She walked her horse slowly and he walked at

her side.

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t

The man who wrote that letter writes well.

Construct assertive sentences, using each of the following verbs, first transitively, then intransitively:--

Speak, eat, run, fill, spread, rest.

The Verb | Notional | Relational

Transitive.

Intransitive.

THE PRONOUN.

X.

I told him that you had my sleigh and that he might use it after you had yours repaired.

Make a list of the Pronouns in this sentence.

Which pronouns designate the person speaking? (I, my.)
Which pronouns designate the person spoken to? (You,
yours.)

Which pronouns designate the person spoken of ! (Him, he, it.)

Pronouns that by their form distinguish between the person speaking, the person spoken to, and the person or thing spoken of are called **Personal Pronouns**.

The pronoun that designates the person speaking is said to be a pronoun of the First Person; that which designates the person spoken to is said to be of the Second Person; that which designates the person or thing spoken of is said to be of the Third Person.

Observe that "person" in grammar is not the same as "person" in ordinary speech. It has reference not to a human being, but to the form of the pronoun used to distinguish between those speaking and those addressed.

XI.

Fill in the following blanks with pronouns of the First Person:—

book is —. William has — book. That

Fill in the following blanks with pronouns used when the speaker includes others with himself:—

--- love Rocket. Rocket is --- dog. Yes, Rocket is --- Rocket loves --- .

Make a list of these pronouns in the First Person.

Observe that I, my, mine, and me are used when the speaker refers to himself, and that we, our, ours, and us are used when the speaker includes others with himself.

XII.

In the following select the pronouns of the Second Person: -

The opportunity is yours and your past success should encourage you.

For thine is the kingdom and the power and

the glory.

I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long and lank and brown
As is the ribbed sea-sand.

Observe that you, your, and yours in ordinary style, and thou, thy, thine, and thee in Biblical and poetical passages are used when the reference is to the person spoken to.

XIII.

In the following select the pronouns of the Third Person :-

He recited his verses and the teacher praised him.

She studied her lessons. That book is hers. It stores its food in hollow trees.

Those books are theirs. They earned them.

Observe that he, his, him; she, hers, her; it, its; they, their, theirs, them are used where the reference is to persons or things spoken of.

Construct sentences containing the forms of the personal pronoun of the third person.

XIV.

In the following passages select the personal pronouns of the first, second, or third persons:— Come to me, O ye children, For I hear you at your play.

Lay on my neck thy tiny hand
With Love's invisible sceptre laden;
I am thine Esther to command
Till thou shalt find thy queen hand-maiden,
Philip, my king.

He lives to learn in life's hard school, How few who pass above him Lament their triumph and his loss Like her—because they love him.

Compound Personal Pronouns.

XV.

Myself, yourself, thyself, himself, herself, itself, ourselves, yourselves, themselves are called **Compound Personal Pronouns**. They are formed by adding "self" or "selves" to a personal pronoun.

They are used for *emphasis*, that is, to make the pronoun more prominent: as, "I myself will urge him to do it." "He himself saw tears in her eyes." "The great globe itself shall dissolve."

They are also used as reflexives, that is, when the subject receives its own action: as "I cut myself." "You wrong yourself by such actions." "He devoted himself to their service."

Compose sentences illustrating the use of each of the compound personal pronouns for emphasis, as reflexives.

CONJUNCTIVE PRONOUNS.

XVI.

The boy who studies will succeed. He bought the horse that won the race. The sun which rises each day shines on the just and the unjust.

Pick out the modifying clause in the first sentence. (Who studies.)

What does the clause who studies modify? (Boy.)

What word in the clause is used instead of "boy"? (Who.)

What part of speech, then, is "who"? (Pronoun.)

What word connects this clause with the word that it modifies! (Who.)

What part of speech, then, is "who"? (Conjunction.)

Then "who" is both pronoun and conjunction and may be called a Conjunctive Pronoun. Such pronouns are sometimes called Relative Pronouns.

Pick out the modifying clauses in the second and third sentences. Tell what word each clause modifies. Mention the word that connects the clause with the word that the clause modifies. What are these words called?

The modified word (boy, horse, sun) is called the antecedent of the Conjunctive Pronoun.

XVII.

The ordinary conjunctive pronouns are: who, which, that, what. To these may be added whose, whom, and as when it occurs after such and same.

Who, whose, whom refer to persons chiefly; what, that, as refer to persons or things; which refers to things only.

What unites in itself the functions of both antecedent and conjunctive pronoun: as He heard $\binom{what}{that\ which}$ you said.

Select the Conjunctive Pronouns in the following sentences and mention the antecedent of each:—

I saw a field that was full of cowslips. I send you the money which I have.

I am he whom ye seek.

That is the man whose house we occupy.

He remembers what you said.

They gave to the traveller such food as they had.

A pronoun that connects its clause with its antecedent is a Conjunctive Pronoun.

CONJUNCTIVE CLAUSES.

XVIII.

Water that is stagnant is unwholesome.

The sun, which shines above, is golden.

They called a policeman, who arrested

They called a policeman, who arrested the culprit.

The clause "that is stagnant" restricts its antecedent to "water" of a particular kind. This clause cannot be left out of the sentence without changing the meaning.

The clause "which shines above" describes its antecedent "sun." It does not restrict the antecedent and may be omitted without changing the meaning of the sentence.

The clause "who arrested the cu.rrit" continues what was said in the previous clause, "who" being equal to "and he." This clause does not restrict nor describe its antecedent.

A conjunctive clause that restricts the meaning of its ante cedent is a Restrictive Conjunctive Clause.

A conjunctive clause that describes its antecedent without restricting its meaning is a Descriptive Conjunctive Clause.

A conjunctive clause that neither restricts nor describes its antecedent but continues the statement is a Continuative Conjunctive Clause.

Observe that descriptive and continuative clauses are usually separated from the rest of the sentence by commas.

Select the conjunctive clauses in the following and tell whether they are restrictive, descriptive, or continuative:—

Uneasy lies the head that wears a crown.

The boy found a bird which had fallen from its nest.

He prayeth best who loveth best. My father who was there did that. This is the dog that worried the cat.

DEMONSTRATIVE PRONOUNS.

XIX.

Examine the italicised pronouns in the following sentences:—

This is my horse; that is John's.

These are my horses; those are John's.

When contrasted, this and these are used to point out persons or things nearer; that and those persons or things farther off.

When two nouns have been mentioned in a previous clause, this has reference to the latter, that to the former; thus:—

Work and play are both necessary to health; this (play) gives us rest and that (work) gives us energy.

The pronouns this and that may be used as substitutes for a clause, thus:—

I am tired; this makes me cross.

The day was stormy; that was why I remained at home.

A pronoun used to point out the object to which it refers is a **Demonstrative Pronoun**.

The Demonstrative Pronouns are this, that, these, those.

When this, that, there, those are followed by nouns they are adjectives, thus:---

This book is mine. That book is yours. These books are mine. Those books are yours.

INTERROGATIVE PRONOUNS.

XX.

Examine the italicised pronouns in the following sentences:—

Who spoke? Of whom did he speak? What did he say? Whose book is that? Which book do you prefer?

What does each pronoun do?

A pronoun that asks a question is an Interrogative Ironoun.

Observe that who, whose, and whom ask for the names of persons; what for the names of things; which for the selection of a particular individual from a group.

Complete the following sentences by supplying Interrogative Pronouns:—

 sits there?
 did you call!
is that photograph !
 are you reading!
 do you like the better, cricket or hockey?

When which and what are followed by nouns they are adjectives, thus:—

Which horse is yours? What game do you play?

INDEPINITE PRONOUNS.

XXI.

Each did his share of the work.

All have gone.

Another did the work.

Many a one has suffered through carelessness.

Observe that these are used instead of names, but they do not specify particular individuals.

A pronoun that does not indicate definitely the person or thing meant is an Indefinite Pronoun.

The indefinite pronouns may be classified as follows:-

Distributives: Each, everyone, either, neither. These refer to the individuals of a class considered separately.

Pronouns of Number or Quantity: All, any, one, none, both, few, many, much, several, some, aught, naught, other, another, such.

Phrasal Pronouns: Each other, one another, a certain one, many a one.

XXII.

Classify the pronouns in the following, giving reasons in each case:—

He that filches from me my good name, Robs me of that which not enriches him And makes me poor indeed.

But tell me, tell me! speak again,
Thy soft response renewing—
What makes that ship drive on so fast!
What is the ocean doing!

Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well who loveth well
Both man and bird and beast.

REVIEW.

XXIII,

The breaking waves dash'd high
On a stern and rock-bound coast,
And the woods against a stormy sky,
Their giant branches tost;
And the heavy night have a led

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moor'd their bark
On the wild New England shore.

GRAMMAR-STUDY.

Give a general analysis of the first stanza.

State what part of speech each word in the first stanza is.

Read the phrases in the second stanza and state the use of each.

Classify the nouns, pronouns, and verbs in the second stanza.

THOUGHT-STUDY.

In the first stanza what is the purpose of the first two lines; of the second two lines? Why are these connected by the conjunction "and"?

In the second stanza read the lines that describe (a) the actors, (b) the act, (c) the place, (d) the time. Show the relation in thought between the first stanza and the last line in the second stanza. What is the difference between "coast" (stanza i.) and "shore" (stanza ii.)?

Composition

Draw with your pencil, or sketch in words, your picture of what is described in these stanzas.

THE ADJECTIVE.

XXIV.

In describing an object we may speak of its quality or quantity or both. We may speak of a good boy, a wooden table, a ploughed field, a Nerway pine, fresh milk. These adjectives express some quality of the object. They tell "what kind," and re called Qualitative Adjectives.

We may also speak of two boys, the second table, no field, every pine, much milk. These adjectives express quantity. They tell "how many, how much, or which," and are called Quantitative Adjectives.

In studying pronouns we said that some of them could be used with nouns, as, which man, that hat, each apple, another story. Such words are called **Pronominal Adjectives**, that is, pronouns used as adjectives. These may be separated into classes corresponding to the pronouns, as Conjunctives, Demonstratives, Interrogatives, and Distributives.

XXV.

Classify, with reasons, the adjectives in the following sentences:-

The green fields are beautiful.

English books are costly.

All men are mortal.

Six days shalt thou labor.

Every diligent boy received merited praise.

One story is good till another story is told.

The largest apples are in the third barrel.

A Qualitative Adjective expresses some quality of the object named by the noun.

A Quantitative Adjective expresses some quantity of the object named by the noun.

THE USES OF THE ADJECTIVE.

XXVI.

There are two ways in which an adjective may be used. It may modify its noun directly and closely: as, The happy children roam through the fields. Here the relation of the adjective and its noun is so close that "happy children" is considered one idea. This is the **Attributive** use of the adjective.

It may modify its noun indirectly: as, The children are happy. Here the relation of the adjective and its noun is formally affirmed through the verb. This is the **Predicative** use of the adjective.

Which of the adjectives in Exercise XXV. are used as attributive adjectives, as predicative adjectives?

A OR AN AND THE.

XXVII.

These words modify nouns, and are therefore adjectives. "An," shortened to "a" before a consonant sound, is a form of the word "one." "The" is a form of the word "that." "A or an" is frequently called the *Indefinite Article* and "the" the *Definite Article*.

Compare the italicised expressions in the following sentences:—

Boys play ball.

A boy plays ball.

The boy plays ball.

"Boys" applies to all individuals in the class. "A boy" means any boy selected from the class "boys." "The boy" means a particular boy selected from the class "boys."

The indefinite article selects any individual from a class and makes no distinction between individuals. The definite article selects a particular individual as in some way distinct from others of the same class.

Observe that "an" is used before words beginning with a silent h or with any vowel sound except a.

XXVIII.

Compose assertive sentences containing adjectives used (a) to describe the sun, a summer morning, a winter evening, Manitoba wheat, the Mississippi river; (b) to designate something near you, some boy in the playground, a pupil's place in class.

Classify these adjectives as qualitative, quantitative, or pronominal; as attributive or predicative.

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THE ADVERB.

XXIX.

In the following sentences examine the adverbs as to meaning:—

He wrote then. He wrote there. He wrote hurriedly. He wrote much. He wrote therefore.

"Then" is an adverb of Time. It answers the question, "When?"

"There" is an adverb of Place. It answers the question, "where?"

"Hurriedly" is an adverb of Manner. It answers the question, "How?" "In what way?"

"Much" is an adverb of Degree. It answers the question, "To what extent?"

"Therefore" is an adverb of Cause. It answers the question, "Why?

Adverbs may be classified according to meaning, as :-

Time. Examples: Now, formerly, to-day.

Place. Examples: Here, yonder, forward, far.

Adverbs of

Manner. Examples: Fast, well, easily, so.

Degree. Examples: Less, enough, almost,
barely.

Cause. Examples: Therefore, consequently, why.

Classify the adverbs in the following sentences according to meaning:—

The fire was extinguished afterwards.

I am now much better.

The child has almost recovered.

Her answer is most foolish.

How is he twice blessed?

The sailor went below when the storm ceased.

John left quite lately for the Pacific coast,
where he spends his vacation.

XXX.

In the following sentences examine the adverbs as to use:—

He spoke well.

How did he speak?

He spoke at noon when the attendance was large.

"Well" merely modifies the verb. It is a Simple Adverb.

"How" is used to ask a question. It is an Interrogative Adverb.

"When" is used to introduce a clause. It is a ℓ onjunctive Adverb.

Adverbs may be classified according to use, as :-

Adverbs Simple. These merely modify.

Interrogative. These ask questions.

Conjunctive. These introduce clauses.

Classify the adverbs in Exercise XXIX. according to use.

XXXI.

Observe that with such words as look, feel, taste, and sound we use an adjective if the reference is to the subject, but an adverb if the reference is to the verb. For example:—

He feels warm. He feels warmly on that matter. She looks sad. She looks sadly on the empty cot.

The music sounds distinct, but the trumpet sounds distinctly.

Give, with reasons, the correct forms in the following sentences:—

He feels (bad, badly) because his brother is ill. The flowers looked (beautiful, beautifully) as they were arranged.

How (sweet, sweetly) the flowers smell! He stood (firm, firmly) in spite of opposition.

Distinguish between:-

They found the way (easy, easily).
The waiter appeared (prompt, promptly).
We arrived (safe, safely.)

THE CONJUNCTION.

THE CO-ORDINATIVE CONJUNCTION.

XXXII.

Read the clauses in each of the following sentences:

Fear God and keep his commandments.
Shall I descend, and will you give me leave?
He must work or he will starve.
You are strong, but I am weak.

Observe that each clause may be used by itself as a sentence, and that neither clause can be said to be more important than the other. Such clauses are said to be of equal rank and are called co-ordinate clauses. The conjunctions that connect co-ordinate clauses are Co-ordinative Conjunctions.

Co-ordinative conjunctions also connect words and phrases of equal rank: as,

John and James were there.

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He is tall but well proportioned.

They crawled over the fences and through the gardens.

For additional examples see Exercises XXXI, and XXXII., pp. 37-38.

Select the co-ordinative conjunctions in Exercises XXXIII. and XXXIV., pp. 38-40. Tell what they connect in each case.

The Co-ordinative Conjunction connects words, phrases, and clauses, of equal rank respectively.

THE SUBORDINATIVE CONJUNCTION.

XXXIII.

Read the clauses in each of the following sentences:-

I remain if he goes.

I will send it when he arrives.

I will do that because you wish it.

He worked hard before he succeeded.

Observe that in each sentence there is a principal clause which may be used by itself as a sentence, and a modifying clause connected therewith. This modifying clause is of lower rank than the clause on which it depends, and is said to be a subordinate clause. The conjunction that connects the subordinate clause with the principal clause is a Subordinative Conjunction.

Select the subordinative conjunctions in the following, giving reasons in each case:—

Men will reap as they sow.

He promised that he would return.

He has been very weak since he was ill.

The soldiers fought well, for they loved their general.

He walked with a cane lest he should stumble.

For additional examples see Exercise XXV., page 25.

The Subordinative Conjunction connects the clause which it introduces with the clause on which it depends. Subordinative conjunctions do not connect words or phrases.

CORRELATIVE CONJUNCTIONS.

XXXIV.

Conjunctions are sometimes used in pairs, as:-

He purchased both cattle and horses. He was neither wise nor just.

Such conjunctions are called Correlative Conjunctions. The most common are, "both—and," "neither—nor," "either—or," "not only—but also."

Construct sentences to show the use of these correlative conjunctions.

In which of the general classes of conjunctions should the correlatives be placed?

PHRASAL CONJUNCTIONS.

The following groups of words are conjunctive in force and may be conveniently treated as *Phrasal Conjunctions*: As if, as though, as soon as, as sure as, as long as, for as much as, provided that, except that, in case that, in order that.

SENTENCES: CLASSIFICATION.

THE SIMPLE SENTENCE.

XXXV.

Examine the following sentences:-

- (a) Pain fell.
- (b) Rain and hail fell.
- (c) John sang and danced.
- (d) Boys and girls laugh and play.

Each sentence consists of a principal clause.

- (a) is composed of a single subject and a single predicate.
- (b) is composed of a group subject (rain, hail) and a single predicate.
- (c) is composed of a single subject and a group predicate (sang, danced).
- (d) is composed of a group subject (boys, girls) and a group predicate (laugh, play).

Group subjects or group predicates are said to be compound.

A sentence that contains but one subject and one predicate, either or both of which may be compound, is a **Simple Sentence**. It is the expression of a single complete thought in one clause.

Note.—When the subject is compound each subject belongs to every verb.

THE COMPLEX SENTENCE.

XXXVI.

John heard the story.

John heard what was said.

That he will fail is improbable.

man.

In the first sentence "story" names what John heard.
In the second sentence "what was said" names what John heard.

"Story" is a noun and the clause that replaces it is a noun clause.

Read the noun clause in the third sentence.

Pick out the subordinate clauses in the following sentences and tell whether they are adjective clauses, adverb clauses, or noun clauses. Read the principal clauses in each sentence:—

All that glitters is not gold.

I saw the town where Shakespeare lived.

He will succeed because he works hard.

Who steals my purse steals trash.

Unless you leave at once I will call a police-

He did not know that his father was dead.

A sentence consisting of a principal clause and one or more subordinate clauses is called a **Complex Sentence**. It is the expression of a single complete thought, the main statement being modified by some subordinate statement.

THE COMPOUND SENTENCE.

XXXVII.

Read carefully Exercise XXXIII., pp. 38-40.

In the following selections read each of the related thoughts that have been combined into one larger thought:—

Life is real, life is earnest, And the grave is not its goal. The way was long, the wind was cold, The minstrel was infirm and old. Give a name for each clause in these selections.

A sentence consisting of two or more co-ordinate principal clauses is a Compound Sentence.

It is the expression of a complete thought made up of two or more independent but related thoughts. These related thoughts are the members.

Observe that a compound sentence may consist of two or more simple members, or two or more complex members, as: --

The clock struck four and the children went home.

Every boy that expects success must work, and every man that would be respected must live rightly.

Classify the following sentences as complex or compound:-

Listen carefully and observe closely.

He who plants kindness gathers love.

He is a freeman whom the truth makes free. My words fly up, my thoughts remain below.

He says what he means and he means what he says.

XXXVIII.

Compose an assertive sentence that is simple in form.

Compose an assertive sentence that is complex in form.

Compose an assertive sentence that is compound in form.

Construct a simple sentence with a compound subject; with a compound predicate; with both subject and predicate compound.

Construct a complex sentence with the subject modified by an adjective clause; with the predicate modified by an adverb clause; with a noun clause as subject. Construct a compound sentence consisting of three simple members; of two complex members.

XXXIX.

Change the following simple sentences to complex or compound sentences by expanding words or phrases into clauses, thus: "Wealthy men should give liberally" into "Men who are wealthy should give liberally."

A sincere man is a very valuable friend.
With patience he might have succeeded.
Can you tell me the meaning of this phrase?
The barricade being forced the crowd rushed out.

I doubt the wisdom of that step.

Contract the following into simple sentences by substituting words or phrases for clauses:—

When their father returned the boys received presents.

It was summer and the heat was intense.
It will show that he is sincere.
The sun rose and the gray mist evaporated.
Is there no way by which it can be improved?

ANALYSIS.

XL.

Analysis reveals the structure of the sentence. In a general analysis it is sufficient to state:—

- (a) The form and kind of sentence.
- (b) The kind and relation of clauses.

- (c) The complete and bare word-subject and word-predicate of each clause.
 - (d) The kind and relation of each phrase,

Illustrations.

The frightened horse dashed down the story

- (a) A simple assertive sentence.
- (b) One clause. Principal.
- (c) The frightened horse | dashed down the street.
- (d) "Down the street." An adverb phrase modifying " dashed."

I know the song that the bluebird is singing Out on the apple-tree where he is swinging.

- (a) A complex assertive sentence.
 - 1. I know the song. Principal.

(b) 2. That the bluebird apple tree. Subordinate, adjective, modifying "song."
3. Where he is singing. Subordinate, adjective,

modifying "apple-tree."

- (c) $\begin{cases} 1. & I \mid know \text{ the song.} \\ 2. & \text{That the bluebird} \mid is singing. apple-tree.} \\ 3. & He \mid is swinging \text{ where.} \end{cases}$
- (d) Out on the apple-tree. Adverb phrase modifying "is swinging " and " is singing."

The rain has ceased and in my room The sunshine pours an airy flood.

- (a) A compound assertive sentence.
- (b) $\left\{\begin{array}{l} \text{The rain has ceased.} & \text{Principal} \\ \text{In my room} & \dots & \text{flood.} & \text{Principal.} \end{array}\right\}$ Co-ordinate clauses.
- (c) { The rain | has ceased.
 The sunshine | pours an airy flood in my room.
- (d) In my room. Adverb phrase modifying "pours."

XLI.

Give a general analysis of the following :-

The sun that brief December day Rose cheerless over hills of gray.

I roam the woods that crown The upland where the mingled splendors grow.

The cowslips spring in the marshes,
The roses bloom on the hill,
And beside the brook in the pasture
The herds go feeding at will.

For additional examples see Exercises XXXVI. and XXXVII. in Part Three.



PART FOUR.

INFLECTION.

Ī.

Observe carefully the forms of the italicised words in the following:—

The boy is here. The boy's books are here.

I love books. John loves books.

The woman slept. The women slept.

They sing now. They sang then.

In the first group each change of form was caused by a change in the use of the word.

In the second group each change of form was caused by a change in the meaning of the word.

In the first group each change of form was in the ending of the word.

In the second group each change of form was in the body of the word.

Inflection is a change in the *form* of a word, caused by some change in its use of its meaning. This change may be in the body or in the ending of the word, or in both.

INFLECTION OF NOUNS.

NUMBER.

II.

dog man brush ox dogs men brushes oxen

What number of objects is denoted by each word in the first line; in the second line?

What change of form accompanies the change in meaning in each example $\ensuremath{?}$

Number is a change in the form of a word to express more than one.

A noun that denotes one object is said to be of the Singular Number, and a noun that denotes more than one object is said to be of the Plural Number.

Formation of the Plural.

The plural of most nouns is formed by adding "s" to the singular: as, book, books. When the singular ends in a sound that does not unite with "s" alone, as s, sh, ch soft, x, z, the plural is formed by adding "es," thus making an additional syllable: as, miss, misses; brush, brushes; church, churches; fox, foxes.

Nouns ending in "y," if the "y" is preceded by a consonant, change "y" into "i" and add "es": as, lady, ladies; city, cities. If the "y" is preceded by a vowel the plural is regular: as, valley, valleys; day, days.

If the noun ends in "f" or "fe" the plural is generally formed by changing "f" or "fe" into "ves."

Some nouns form their plural by changing the vowel or verwels of the singular: as, man, men; foot, feet; mouse, mice.

Some nouns have too same form in both numbers: as, deer sheep, swine, voke, brace. Some nouns have no singular: as measles, riches, scissors, pincers.

[For plurals of nouns that the pupil has not already learned in his spelling lessons consult the Appendix.]

GENDER.

III.

gander man-servant lion goose maid-servant lioness

Observe that the words gander, man-servant, and lion are names of male beings; the other words of female beings.

The distinction between the male and the female being is called **Sex.** The distinction between their names is called **Gender.** The former is a natural, the latter a grammatical distinction.

The name of a Male is of the Masculine Gender: as, boy, brother, king.

The name of a Female is of the Feminine Gender: as, girl, sister, queen.

The name of an object that has no sex is of the Neuter Gender: as, table, box, tree. (Neuter means neither.)

Ways of Denoting Gender.

There are three ways of distinguishing gender :--

- (a) By different words: as, husband, wife; father, mother.
- (b) By adding a word: as, he-goat, she-goat; land-lord, land-lady.
- (c) By difference of termination: as, patron, patroness; hero, heroine.

When an object without life is spoken of as if it were a person, it is said to be **Personified**: as, "The North Wind breathes his chilling breath on the flowers." Personified objects noted for strength, power, sternness, or other manly qualities are referred to as masculine; those noted for beauty, grace, gentleness, or other womanly qualities are referred to

as feminine. Thus sun, ocean, winter, storm, anger, despair, day are masculine; while earth, ships, cities, hope, charity, spring, night, morning, poetry are feminine.

Note.—The Pronoun is of the same Gender as the Noun instead of which it is used, or to which it refers.

[For gender-nouns which the pupil has not already learned through reading and conversation consult the Appendix.]

CASE.

IV.

John caught a horse.

Name the bare word-subject in this sentence. (John.)

The relation which this word-subject "John" bears to the verb "caught" is called the **Subjective Relation**.

Name the object of the action expressed by the verb "caught." (Horse.)

The relation which this noun "horse" bears to the verb "caught" is called the **Objective Relation.**

In the following sentences name the relation which each noun bears to the verb:—

The soldier heard the call.

The stern judge punished the prisoner severely.

These ample fields nourished their harvests. That young man speaks uncommonly well.

Shut that door.

Pick out the phrases in the following sentences. Mention the preposition in each phrase and the noun used with it: —

The man stood on the bridge. The boy with the bat plays first. The noun, used with the preposition in its phrase, is called its object and is said to be in the **Objective Relation** after the preposition; thus, "bridge" is a noun in the objective relation after the preposition "on."

In the following sentences name the relations which the nouns bear to the verbs or prepositions:

Give that message to your teacher.

In the morning sow thy seed.

The sentinel stars set their watch in the sky.

The cloud brings fresh showers for the thirsting flowers.

In the sentence "Bring John's hat," the relation which the noun "John" bears to the noun "hat" is called the **Possessive Relation.** The form 's denotes possession or ownership: as, the girl's fan, the man's farm.

The relation of the noun (or pronoun) to other words in the sentence is called **Case**.

A noun (or pronoun) used as the *bare-subject* of a verb is in the **Subjective Case**. (The subjective case is frequently but less correctly called the *nominative* case.)

A noun (or pronoun) used as the object of a verb or preposition is in the **Objective Case**.

A noun (or pronoun) used to show possession is in the **Possessive Case**.

The Subjective Case.

V.

There are four uses of the subjective case:-

of the verb: as, John walks,

- (b) The Predicate Subjective. The noun follows a relational verb, forms part of the predicate, and means the same person or thing as the subject:

 as, Edward is King, Henry became Captain.
- (c) The Subjective of Address. The noun is used merely to name the person or thing addressed: as, Are you coming, my friend? John, come here.
- (d) The Absolute Subjective. The noun is used independently of governing words: as, The day being fair, we drove to town. "Day" is set free from the rest of the sentence so far as its grammatical relation is concerned.

Read the subjective cases in the following, and tell what kind each is:--

"O my children, Life is sunshine, life is shadow; Life is checkered shade and sunshine. Rule by love, O Hiawatha!"

All loose her negligent attire, All loose her golden hair, Hung Margaret o'er her slaughtered sire.

Use the following noun in sentences: (a) as subjectives; (b) as predicate subjectives; (c) as subjectives of address:

(d) as absolute subjectives:—

Columbus, ocean, robins, Rocky Mountains, mother, my country.

The Objective Case.

VI.

There are four uses of the objective case:-

(a) The Direct Objective. The noun that is the receiver or product of the action expressed by a transitive verb is the Direct Object: as, He taught Grammar.

- (b) The Indirect Objective. The noun that denotes the person or thing toward which the action expressed by the verb is directed is the Indirect Object: as, He taught his sons Grammar. John lent James his skates. The position of the indirect object is immediately after the verb.
- (c) The Cognate Objective. The noun that repeats the idea already implied in the intransitive verb is the Cognate Object: as, He dreams dreams. He wept tears.
- (d) The Objective after a Preposition. The noun that is used as the object of a preposition is in the Objective Case after a Preposition.

Construct sentences illustrating each use of the Objective Case.

Give, with reasons, the cases of the nouns in the following:—

He bore the banner of the free And fought the fight whereof our children know.

Build thee more stately mansions, O my soul, As the swift seasons roll.

The Possessive Case.

VII.

The Possessive Case, singular number, is usually formed by adding an apostrophe and "s" ('s) to the noun: as "book" "book's." When the plural ends in "s" the apostrophe only is added: as, "ladies' fans," "girls' games." When the plural does not end in "s" the possessive is formed as in the singular: thus, "men's shoes," "women's hats."

Possession may also be expressed by a phrase consisting of the preposition "of" and its object: as "The years of man are few," for "man's years are few." The possessive case is usually confined to nouns denoting living creatures or things personified. Thus, we say "boy's books," horses' cars," "sun's rays"; but we say "the color of her hair," "the height of the tower," "the success of the plan."

The possessive case and the phrase beginning with "of" are not always equivalent in meaning: as "Green's History" and the "history of Green." The former means a history written by Green; the latter, the history of Green's life. So also "The Lord's day" and "the day of the Lord, "Mother's love" and "love of mother."

Compose sentences containing the possessive case, singular and plural, of each of the following nouns:

Mary, day, soldier, enemy, monarch, wife.

Compose sentences containing either the possessive of each of the following nouns, or an of-phrase instead of the possessive. Give reasons for your choice: --

Longfellow, summer, mountain, friendship, horses, wisdom.

Apposition.

VIII.

A noun is said to be in **apposition** with another noun, or with a pronoun, when it refers to the same person or thing: as Milton the poet was blind. He admired Franklin the explorer. I, the man you were looking for, am here. The second noun is added to the other noun to further describe the object. Nouns in apposition have the same Case.

A clause may be in apposition with a noun: as, The story that he has discovered gold is true. He denied the statement that he had failed.

Select the nouns in apposition in the following sentences:-

My friend the hunter carried his weapon, a rifle. And thus spake on that ancient man, the bright-eyed mariner.

No rude sound shall reach thine ear, Armor's clang and war-steed champing.

Declension.

IX.

The **Declension** of a noun or pronoun is a statement in regular order of its inflections for number and case, thus:—

	Singular.	Plural.	Singular.	Plural.
Subjective:	Man	men	lady	ladies.
Possessive:	Man's	men's	lady's	ladies'.
Objective :	Man	men	lady	ladies.

Write the declension of the following nouns:—
child, fox, woman, wife, mouse, lioness.

PARSING.

X.

Parsing is a description of the class, form, and construction of a word in a sentence. Usually it is sufficient to state the class and construction.

The class gives the part of speech and the sub-class to which the word belongs.

The form gives its inflections if it has any.

The construction or syntax gives its relation to other words in the sentence.

Parse the nouns in the sentence, "William reads books."

William: Noun, concrete, proper, subjective case, subject
of the verb "reads."

books: Noun, concrete, common, objective case, object of the verb "reads."

Some prefer a fuller statement, as:--

William: Noun, concrete, proper, singular, masculine, subjective case, subject of the verb "reads."

books: Noun, concrete, common, plural, neuter, objective case, object of the verb "reads."

[As it is not probable that a pupil will err in stating the number and gender of such nouns it is not deemed wise to ask for more than the class and construction.]

Parse (state the class and construction of) the nouns in the following sentences:—

A dress suit becomes a man,

He gives his parents no anxiety.

I pray the prayer of Plate old.

Adversity tries a man's friends.

Bryant the poet wrote Thanatopsis.

The sun being risen, we departed on our journey.

INFLECTION OF PRONOUNS.

PERSONAL PRONOUNS.

XI.

		Singula	r.	
		Subjective.	Ponnessive.	Objective.
First Per	son	I,	mine or my,	me.
Second P	erson	Thou,	thine or thy,	thee.
Third Person	Mas.	He,	his,	him.
	Fem.	She,	hers or her,	her,
	Neut.	It,	its,	it.

Plant

Give the cases of the personal pronouns contained in Exercise XIV., page 56.

Insert the proper form of the first personal pronoun, singular, in each blank; the third personal pronoun, singular, masculine; the third personal pronoun, plural.

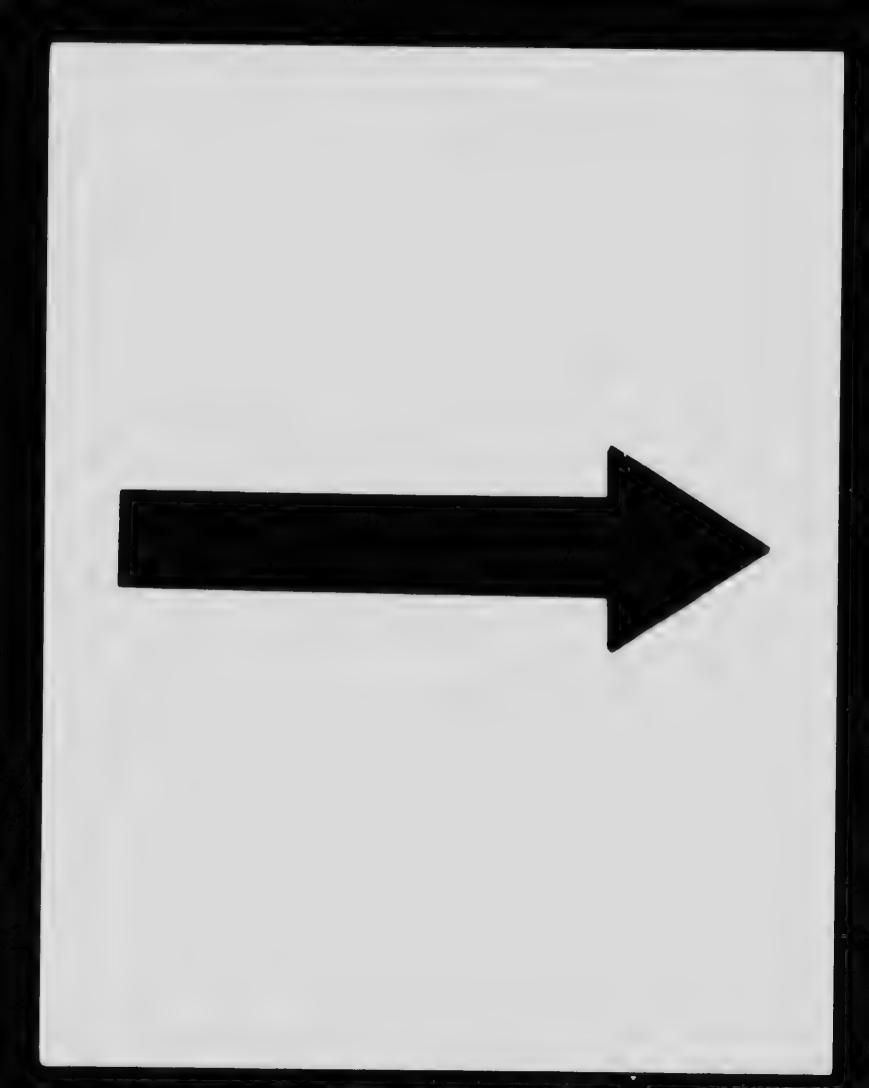
It is —. Who struck — ? Who will go? —. Mary is not so old as —. Who is the older, Mary or — .? That book is —. William was kind to you and —. If you were — would you go? John knew it to be—. Give this for Muriel and —. You and — were there. John is stronger than —. How would you like to be —.

Construct sentences showing a personal pronoun used as:—(a) The Subjective; (b) the Predicate Subjective; (c) the Direct Objective; (d) the Indirect Objective; (c) the Objective after a Preposition; (f) the Possessive; (d) in Apposition.

COMPOUND PERSONAL PRONOUNS.

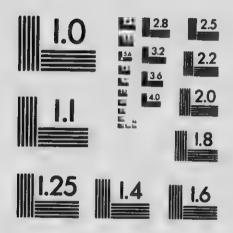
XII.

The compound personal pronouns are used only in the subjective and objective cases.



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1653 East Main Street Rochester, New York 14609 USA (716) 482 - 0300 - Phone (716) 288 - 5989 - Fax First Person. Second Person. Third Person.
Singular: Myself. thyself, yourself himself, herself, itself
Plural: Ourselves. yourselves. themselves.

CONJUNCTIVE PRONOUNS.

XIII.

	Singular and Plural.	Singular and Plural.
Subjective :	Who.	Which.
Possessive :	Whose.	Whose,
Objective :	Whom.	Which.

The conjunctive pronouns "that" and "what" are not inflected.

Give the cases of the conjunctive pronouns contained in Exercise XVII, page 58.

Insert the proper form of the conjunctive pronoun "who" in each blank:—

The girl — work pleased you is my sister. That is a man — I know is honest. That is a man — I know to be honest. She — you admire is ill. I recommend only those — I can trust.

DEMONSTRATIVE PRONOUNS.

XIV.

The demonstrative pronouns "this" and "that," with their plurals "these" and "those," have no inflection for gender and case.

INTERROGATIVE PRONOUNS.

The interrogative pronouns "who" and "which" have the same inflection as the corresponding conjunctive pronouns. "What" is not inflected.

INDEFINITE PROPOUNS.

The indefinite pronouns are not inflected.

SPECIAL USES OF "IT."

XV.

- (a) Where the sex of the individual is not important enough to be noticed: as, It is a small baby.
- (b) As an Impersonal Subject: thus, It has been raining. It grows dark.
- (r) As an Impersonal Object: thus, They roughed it on the prairie. He will fight it out alone.
- (d) As a substitute for a phrase or clause: thus, It is probable that he will go. I said so, and he knows it.

Parsing a Pronoun.

XVI.

The person, number, and gender of a pronoun are the same as those of its antecedent.

Parse the pronouns in "He runs." "The woman, who said that, is here."

He: Pronoun, third person, singular, masculine, subjective, subject of the verb "runs."

Who: Pronoun, conjunctive, antecedent "woman," singular, feminine, subjective, subject of the verb "said."

That: Pronoun, demonstrative, singular, objective, object of the verb "said."

Parse the pronouns in the following: .

Each thought of the woman who loved him the best And the children stood watching them out of the town.

Now who has planned out all these things? Who planned and made them all?

The One who counts the shining stars and suffers none to fall.

INFLECTION OF ADJECTIVES.

XVII.

Observe the forms of the adjectives in the following sentences:—

This is a rich man.
This is the richer man.
This is the richest man.

"Rich," "richer," "richest" are forms of the same adjective. They denote different degrees of the same quality.

The change in the form of an adjective to denote different degrees of quality is called **Comparison.**

There are three degrees of comparison—the **Positive**, the **Comparative**, and the **Superlative**.

The **Positive Degree** denotes the simple quality of an object: as, "a rich man."

The **Comparative Degree** denotes that one object has a higher or lower degree of a quality than another object has: as, "a richer man."

The Superlative Degree denotes that an object has a quality in the highest degree: as, the richest man."

Ordinarily the comparative degree is used when two objects or groups of objects are compared, and the superlative degree when one object is compared with all others of the same kind.

XVIII.

Observe the following forms:-

Positive:fair.small.beautiful.famous.Comparative:faicer.smaller.more beautiful.tess famou.Superlative:fairest.smallest.most beautiful.least ramous.

Adjectives of one syllable, and some adjectives of two syllables are compared by adding "er" and "est" to the positive to form the comparative and superlative respectively.

Adjectives of more than two syllables, and most adjectives of two syllables are usually compared by prefixing "more" and "most," or "less" and "least," to the positive to form the comparative and superlative respectively.

These general rules are not strictly adhered to but are varied according to the taste of the writer, thus:—

That was the truest warrior that ever buckled sword.

It is most true.

Most noble Felix.

He was the noblest Roman of them all.

Write the three degrees of comparison of the following adjectives:—

Great, brave, proud, careful, thin, able, happy unkind, handsome, hot, magnificent.

IRREGULAR COMPARISON.

XIX.

Some adjectives have irregular forms of comparison, as: -

Positive.	Comparative.	Superlative.
Good, well,	better,	best.
Bad, evil, ili,	worse,	worst.
Far,	farther,	farthest.
Little,	less, lesser,	least.
Much (quantity), \\ Many (number), \(\)	more,	most.
Late,	later, latter.	latest, last.

[For comparison of other irregular adjectives consult the Appendix.]

Adjectives Incapable of Comparison.

XX.

Some adjectives owing to their meaning do not admit of any comparison. They denote an absolute degree of a quality: as, perfect, universal, round, two, straight, exact. Yet good writers use such words in a relative rather than absolute sense, and speak of a straighter path, a more perfect example. Usage sanctions such expressions because they are convenient.

XXI.

Classify the adjectives in the following sentences and give the degree of comparison:

I said an elder soldier, not a better. So doth the greater glory dim the less. His utmost efforts were fruitless.

> The western waves of ebbing day Rolled o'er the glen their level way.

They find in the thick waving grasses
Where the scarlet-lipped strawberry grows.
They gather the earliest snowdrops
And the first crimson buds of the rose.

Construct sentences illustrating the uses of the following adjectives in (a) the positive; (b) the comparative; (c) the superlative:

Pretty, handsome; correct, accurate; big, large; latest, last; many, much; mad, angry.

Parsing an Adjective.

XXII.

In parsing an adjective give its class, comparison, use, and construction.

The bright waters sparkle. Mary is taller than Jane.

Bright: Adjective, qualitative, positive, attributive, modifying "waters."

Taller: Adjective, qualitative, comparative, predicative, modifying "Mary."

Parse the adjectives in the following sentences:

Our sweetest songs are those that tell of saddest thought.

Slow and sure comes up the golden year.

Every seventh year was held sacred by the Jewish people.

He is more polite than sincere.

This antique, yellow, Moorish-looking stronghold, which modern gunnery would destroy in ten minutes or less, is picturesque to the last degree, with its crumbling, honey-combed battlements and queer little flanking towers.

REVIEW.

XXIII.

- (a) Give a general analysis of the following passages.
- (b) Parse the nouns, pronouns, and adjectives.
- (c) Classify the verbs.

The ocean eagle soared From his nest by the white wave's foam.

I slept and dreamt that life was Beauty, I woke and found that life was Duty.

By the flow of the inland river,
Whence the fleets of iron have fled,
Where the blades of the grave-grass quiver,
Asleep are the ranks of the dead.

Never to the bow that bends Comes the arrow that it sends; Never comes the chance that passed: That one moment was its last.

Sin has many tools, but a lie is the handle which fits them all.

The book which makes a man think the most is the book which strikes the deepest root in his memory and understanding.

INFLECTION OF VERBS.

Person.

XXIV.

Examine the following forms:-

I go. Thou goest. He goes.

When the subject is a First Personal Pronoun the form of the verb is "go."

When the subject is changed to a Second Personal Pronoun the form of the verb is changed to "goest."

When the subject is changed to a Third Personal Pronoun the form of the verb is changed to "goes."

When the form of the verb is changed as the person of its subject is changed, the verb is said to agree with its subject in **Person.**

In some verb-forms there is no ending to indicate the person: as, We go. You go. They go. In such cases the person of the verb is indicated by the person of its subject.

NUMBER.

XXV.

The star shines. The boy plays. He is good. The stars shine. The boys play. They are good.

The subject "star" is in the singular number and the corresponding verb-form is "shines." When the subject becomes plural through adding "s" (stars) the verb-form is changed by dropping "s" (shine). Observe what takes place when the number of the subject is changed in the third group of sentences. The subject "he" being singular has the singular verb "is," but when the subject becomes plural then the verb is changed to "are."

When the form of the verb is changed as the *number* of its subject is changed, the verb is said to *agree* with its subject in **Number.**

We may now say that a verb agrees with its subject in Person and Number,

Tell the person and number of the verbs in the following sentences:

I am a man in authority. He said that you did that. They know that she is ill. Whither thou goest I will go. It is his misfortune.

THE INFINITIVE.

XXVI.

Examine the italicised words in the following sentences:

Mary loves Jane,
Mary loves to read,
Error is human,
To err is human,

In the first sentence "Jane" is the object of the verb "loves," and is a noun.

In the second sentence "to read" is the object of the verb "loves," and is the equivalent of a noun.

In the third sentence "error" is the subject of the verb is," and is a noun.

In the fourth sentence "to err" is the subject of the verb "is," and is the equivalent of a noun.

"To read" and "to err" are verb-forms partaking of the nature of a noun, and are a species of verbal noun. These verb-forms have no subjects, but they may have objects: as, Mary loves to read books. They may be modified by adverbs: as, Mary loves to read slowly.

A verb-form which has no subject but which as a noun expresses action or state is called an **Infinitive**.

In the following sentences tell why the italicised words are infinitives:

We are taught to love our enemies.

To see is to believe.

To give is better than to receive.

Learn to labor and to wait.

GERUNDS.

XXVII.

Examine the italicised words in the following sentences:-

To see is to believe. Seeing is believing.

To give is better than to receive. Giving is better than receiving.

In the second sentence "seeing" and "believing" have the same use as the infinitives "to see" and "to believe" have in the first sentence. In the fourth sentence "Giving" and "receiving" h. ve the same use as the infinitives "to give" and "to receive" have in the third sentence.

The words "seeing," "believing," "giving" and "receiving" as used here are infinitives ending in "ing."

Infinitives in "ing" are called Gerunds.

There are then wo forms of the Infinitive :-

- (a) The form with "to" expressed or understood: as, It is better to wear out than to rust out. Better wear out than rust out.
- (b) The form in "ing": as, Breathing is natural to animals. Eating hastily injures health.

In the following sentences select the infinitives and gerunds and give the use of each:—

To give early is to give twice.

Giving them money does not satisfy them.

It is human nature to take delight in exciting admiration.

He found difficulty in arranging them properly. He wishes to know when you will be ready to assist him in solving his problem. Construct sentences containing the following infinitives and gerunds, either as subjects or objects: --

To study, to inquire, to see, to remember, to renp, to explain, hearing, paying, imitating, picking, amusing, living.

THE PARTICIPLE.

XXVIII.

Examine the italicised words in the following sentences:--

The officer commanding the cavalry led the army.

The teacher laughing heartily proceeded with the lesson.

"Commanding" is an adjective modifying the meaning of the noun "officer." It is derived from the verb "command," expressing action, and has a noun in the objective case after it. It thus partakes of the nature of a verb, though it has no subject. It is a species of verbal adjective.

"Laughing" is an adjective modifying the meaning of the noun "teacher." It is derived from the verb "laugh," expresses action, and is modified by the adverb "heartily." It thus partakes of the nature of a verb, though it has no subject. It is a species of verbal adjective.

A verb-form which has no subject but which as an adjective expresses action in such a way as to modify a noun is called a Participle.

In the following sentences tell why each italicised word is a participle:—

That boy drawing pictures is my brother.

I see John amusing the children.

The glass broken into fragments lay upon the floor.

He discovered a wire extended across the road.

XXIX.

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The participles "drawing" and "amusing" re-called Imperfect Participles because the actions expressed by them are represented as incomplete. They are frequently called Present Participles because they expressed time Imperfect Participles and in "ing."

The participles "broken" and "extended" are called **Perfect Participles** because the actions expressed by them are represented as *complet*. They are frequently called *Past Participles* because they express past time.

In the following sentences select the participles, tell what they modify, and state whether they are imperfect:

He caught them chewing gum.

Pead this letter written by mysel.

He heard the birds singing in the trees.

The leader deserted by his followers rode away

I heard the ripple washing in the reeds

And the wild water lapping on the crags.

XXX.

Compare the following words ending in "ing":-

John is an amusing fellow.

They found John amusing the children.

They were surprised at John's amusing the children so faithfully.

In the first sentence "amusing" is an adjective. It mentions a quality without suggesting action.

In the second sentence "amusing" is a participle. As an adjective it modifies "John," but it also expresses action.

In the third sentence "amusing" is a gerund. As a noun it is the object of the preposition "at," but it also expresses action.

The participle is always partly adjective and partly verb; the gerund is always partly noun and partly verb.

Owing to their verbal nature the two forms of the infinitive and the participle may be followed by objects and modified by adverbs.

In the following sentences pick out the infinitives, gerunds, and participles, and state the use of each:—

He will teach us to draw.

He was fond of chopping down trees.

To waste in youth is to want in age.

Refuse to listen to evil.

Then came the question of paying him.

They were afraid of the king's coming.

Seeing a crowd in the street he ran to the door.

Birds blinded by the light dashed themselves to death against the glass.

AUXILIARIES.

XXXI.

I shall buy a horse

"Buy," in the verb-phrase "shall buy," expresses the action, and "shall" the time of the action. In this case "buy" is called the **Principal** verb and "shall" the **Auxiliary** or helping verb.

The Auxiliary helps the Principal verb to express :-

(a) The time of an action: as, He will sing. (Future)

- (h) The mode or way in which an action is thought of: as, He may sing. (Possibility.)
- (c) The relation of the subject to the action as doer or receiver: as, He was punished. (Receiver.)

The Auxiliaries are :---

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Be and its forms am, art, is, are, was, were, wert.

Have and its forms hast, has, had, hadst.

Shall and its forms shalt, should, shouldst.

Will and its forms wilt, would, wouldst.

May and its forms mayest, might, mightst.

Do and its forms doest, does, did, didst.

A verb may be an auxiliary at one time and a principal verb at another: as, He had a house. He had bought a house. The first "had" is a principal verb, the second "had" an auxiliary of time.

[The auxiliaries will be treated more fully at a later stage.]

VOICE.

XXXII.

William struck Henry. Henry was struck by William.

In the first sentence "William," the doer of the action, is the subject of the transitive verb "struck."

In the second sentence "Henry," the receiver of the action, is the subject of the transitive verb-phrase "was struck."

The meaning of these sentences is the same but the form differs. The object of the verb in the first sentence becomes

the subject of the verb in the second sentence, and there is a change in the verb-form.

A verb-form that represents its subject as the docr of an action is said to be in the Active Voice.

A verb-form that represents its subject as the receiver of an action is said to be in the **Passive Voice**.

Arrange the following sentences in two groups according as the subject is represented as the doer of the action or the receiver of the action:—

The boys caught fish.

Tennis was played by the girls.

The rabbit was caught by the dog.

Lightning struck the house.

Our troops were captured.

He has bought a house.

What is the voice of the verbs in the first group? In the second group? Why?

Give, with reasons, the voice of each verb or verb-phrase in the following:---

By whom was this drawing done? Gentle deeds make known a gentle mind. A ticket will be given you at the door.

The birds that sing most sweetly are most loved.

When the sled is loaded the procession starts for the woods.

That scene was taken to heart by many boys before they slept.

XXXIII.

The passive voice of a verb is formed by placing some form of the auxiliary "be" before the perfect participle of the principal verb; thus, in the first example, "struck" in the active voice became in the passive "was struck"—a verb-phrase consisting of the auxiliary verb "was," and "struck" the perfect participle of the verb "strike."

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Change the following sentences from the active to the passive form:—

I watched the noiseless work of the sky. He committed the crime in broad daylight. These men are playing a game of chess. He sacrificed everything he had.

Can storied urn or animated bust Back to its mansion call the fleeting breath?

The active form enables us to make the actor prominent. The passive form enables us to call attention to the act without mentioning the actor: as, The window was broken.

TENSE.

XXXIV.

John walks to-day.
John walked yesterday.
John will walk to-morrow.

In the first sentence the time of the action represented by the verb is present; in the second sentence it is past; in the third sentence it is future.

Every action must be performed either in the present, the past, or the future.

John is walking.
John was walking.
John will be walking.

In each of these sentences the action represented by the verb-phrase is incomplet, that is, unfinished.

John has walked.
John had walked.
John will have walked.

In each of these sentences the action represented by the verb-phrase is complete, that is, finished.

Every action must be incomplete or completed.

We may speak of the time of an action and of its state of completeness or incompleteness. This time and state are shown by the verb-forms.

The verb-form that shows the time and state of an action is called **Tense**.

As there are three times and two states there may be six tenses, thus:—

Time. State.

Present Incomplete, as: I am writing.
Present Complete, as: I have written.
Past Incomplete, as: I was writing.
Past Complete, as: I had written.
Future Incomplete, as: I shall write.
Future Complete, as: I shall have written.

The terms "imperfect" and "perfect" are usually employed in grammar for "incomplete" and "complete."

The **Present Imperfect Tense** denotes that the action expressed by the verb-phrase is incomplete at the time of speaking: as, He is reading a book.

The Present Perfect Tense denotes that the action expressed by the verb-phrase is completed at the present or within a period of which the present forms a part: as, I have written him this week. I have written him this year. It is used to express an action beginning in the past and continuing in itself or its consequences up to the present: as, I have studied algebra and I study it now.

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The **Past Imperfect Tense** denotes that the action expressed by the verb-phrase took place in past time and was incomplete at the period referred to: as, He was reading a book.

The **Past Perfect Tense** denotes that the action expressed by the verb-phrase was completed at or before some stated time in the past: as, The bell had rung before the pupil arrived.

The Future Imperfect Tense denotes that the action expressed by the vero-phrase will take place in future time and be incomplete at the period referred to: as, I shall be reading a book.

The Future Perfect Tense denotes that the action expressed by the verb-phrase will have been completed at or before some stated time in the future: as, I shall have read the book before ten o'clock to-morrow.

The three *imperject* tenses are sometimes called the *progressive* tenses because the action represented by the verb-phrase is represented as in "progress," but not completed.

XXX\.

Compare the verb-forms in the following:-

I am writing. I was writing. I shall be writing. I write. I wrote. I shall write.

In each the time of the action is expressed. In the first line the state of the action is also expressed in each sentence. In the second line the state of the action is not expressed in any sentence, but is left indefinite.

Thus we have three additional tense-forms:-

Present Indefinite: as, I write.

Past Indefinite: as, I wrote.

Future Indefinite: as, I shall write.

The relation of the nine tenses may be represented thus:-

Formation of the Tenses.

XXXVI.

All tenses except the present and past indefinite are formed by the aid of auxiliary verbs.

The Present Imperfect and Past Imperfect are formed by combining some part of the verb "be" with the imperfect participle of the principal verb: as, I am walking. I was walking. The Future Imperfect is formed by combining "shall be" or "will be" with the imperfect participle: as, I shall be walking.

The Present Perfect and Past Perfect are formed by combining some part of the verb "have" with the perfect participle of the principal verb: as, I have walked; he had walked. The Future Perfect is formed by combining "shall have" or "will have" with the perfect participle: as, I shall have walked; he will have walked.

The Present Indefinite is the simple form of the infinitive without "to": as, I walk. The Past Indefinite is formed from the present indefinite by inflection: as, I walked. The Future Indefinite is formed by combining "shall" or "will" with the simple infinitive without "to": as, I shall walk; he will walk.

Uses of the Indefinite Tenses.

XXXVII.

The Present Indefinite Tense is used:-

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- (a) To express an action which is always and necessarily true: as, Heat expands metals. Two and two make four.
- (b) To express what is habitual in life or character: as, He keeps his promises. She sings and plays well. He has good health.
- (c) To express a past action vividly: as, Edward makes a truce with Philip, returns to England, and marches against Wallace. (This is the historic present.)
- (d) To express a future action assumed as fixed and near at hand: as, School closes next Tuesday, and the children arrive home on Saturday.
- (e) To introduce quotations: as, Shakespeare says: "To thine own self be true."

The Past Indefinite Tense is used:—

(a) To express some action absolutely past. It excludes all reference to present time: as, Columbus discovered America.

(b) To express an action habitual in the past. He played golf and tennis. The stage called at the post-office every morning.

The Future Indefinite Tense is used :-

- (a) To express merely future time: as, I shall go. You will go. He will go.
- (b) To express future time combined with some implied determination on the part of the speaker: as, I will (am determined to) do that. You shall receive your prize tomorrow (promise). They shall pay dearly for that (threat).

To express simple futurity use "shall" in the first person and "will" in the second and third persons. To express futurity and determination use "will" in the first person and "shall" in the second and third persons.

Select the verbs and verb-phrases in the following and give, with reasons, the tense of each:—

I am enjoying every moment.

He has lost his best friend.

I thought of a mound in sweet Auburn.

The snow had begun in the gloaming.

I shall be surprised if he succeeds.

Truth crushed to earth shall rise again.

XXXVIII

In the following sentences select the verbs and verbphrases; give the voice, tense, person, and number of each; give the subject of each:—

He waved his proud hand and the trumpets were blown.

Love had he found in huts where poor men lie. All things that love the sun are out of doors. played every

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What we have described occupied but a few minutes.

That tree has been undermined by the recent floods.

Something will be gained by delay.

On either side the river lie Long fields of barley and of rye That clothe the wold and meet the sky.

The breeze comes whispering in our ear That dandelions are blossoming near, That maize has sprouted, that streams are flowing, That the river is bluer than the sky, That the robin is plastering his house hard by.

Other Tense Forms.

XXXIX.

Present Perfect Progressive: I have been seeing.

Past Perfect Progressive: I had been seeing.

Future Perfect Progressive: I shall have been seeing.

Such forms are called the *Perfect Progressive Tenses*. They are used to indicate that an action has been (had been, or will have been) in progress and that it still is (was, or will continue to be) in progress.

I do walk. I did walk. He does walk. He did walk.

Such forms are called the *Emphatic* present and past tenses. They are used (a) to make assertions more emphatic, and (b) to ask questions: as, He did tell me that. Do you want me?

Avoid the use of "don't" for "does not." "He don't know that" should be "He does not know that."

Name the tense of each of the following verbs or verbphrases:—

Have been eating, am learning, has fought, were killed, had been warned, had walked, will talk, shall have found, did run, is singing, rests, shall have been attacked.

Write out the first person, plural number, of the present imperfect, the past indefinite, the past perfect, and the future imperfect active of each of the following verbs:—

Destroy, burn, forgive, pursue, build, ask, lose, assist, reap, answer.

Mood.

XL

I acted thus when he was here. I would act thus if he were here. Open the window.

In the first sentence the thought is presented to the mind as a fact.

In the second sentence the thought is presented to the mind not as a fact but as a supposition.

In the third sentence the thought is presented to the mind as a command.

Arrange the following sentences in groups, as the thought presented to the mind is a fact, a supposition, or a command.

He went with us.

Were he here he would go with us.

Refuse to obey his instructions.

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present future

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ight ind. If we refuse to obey his instructions we shall be punished.

We refuse to obey his instructions.

Call my brother back to me.

Govern well thy appetite lest sin surprise thee.

A change in the form of a verb to show the manner or mode in which the thought is presented is called Mood.

The form of the verb used to present a thought as a fact is called the Indicative Mood.

The form of the verb used to present a thought not as a fact but as a supposition is called the Subjunctive Mood.

The form of the verb used to present a thought as a command is called the Imperative Mood.

Uses of the Moods.

XLI.

The Indicative Mood is the fact mood. It is used:-

- (a) To state facts: as, That man bought the piano.
- (b) To ask questions of fact: as, Who bought that piano?
- (c) To express suppositions assumed to be facts: as, If he is there (and I assume that he is) give him this note. If it is raining we cannot go.

The Subjunctive Mood is the thought mood. It is used to express:—

- (a) A possibility: as, We were afraid that we might be late.
- (b) A purpose: as, I give you this book that you may study. I gave you this book that you might study. I kept your book lest you should lose it.
- (c) A wish: as, God sare the king. O that I were wan. Thy kingdom come. May you live long.

(d) A supposition assumed to be untrue or unlikely: as, If he be there (and I assume that he is not) give him this note. If I were you I would not go.

In each of these examples we have two clauses-one a supposition or condition, and the other a conclusion or consequence: as, If he comes (supposition) I will aid him (conclusion). When the supposition is viewed as a fact both supposition and conclusion are in the indicative mood; as, If it ains the sick child cannot go. When the supposition is viewed simply as such and not as a fact it is in the subjunctive wood: as, If to-morrow be fair we shall start early. When the nature of the supposition makes the conclusion untrue or improbable the conclusion is in the subjunctive mood: as, If I were a woman I would not be afraid of a mouse.

The Imperative Mood is used to express:—

(a) A command: as, Do thy duty. Bring forth the horse.

(b) Advice or precept: as, Go to the ant, thou sluggard; consider her ways and be wise.

(c) Entreaty or prayer: as, titre us this day our daily bread. Have mercy upon us.

The imperative mood is used only in the present tense and second person, and its subject "thou" or "you" is usually omitted. When "let" is followed by an infinitive without "to" we have a form of imperative in the first and third persons: as, Let us go to town. Let there be light. Let them

Give, with reasons, the mood of each verb in the following sentences :--

They were watching the flight of the birds. Give every man thine car but few thy voice. If he was guilty he deserved punishment.

I gave you more salary that you might work earnestly.

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God be with you.

I wish that he were as clever as his brother.
If I had been in his place I would have paid
the money.

Gather up the fragments that nothing be lost. Be thou familiar but by no means vulgar.

Consider the lilies of the field, how they grow; they toil not, neither do they spin.

CONJUGATION.

XLII.

The Conjugation of a verb is an enderly arrangement of a selfferent forms for voice, mood, tense, person, and number.

The Present Indefinite, Past Indefinite, and Future In definite Tenses of the verb "drive" are conjugated in the following form:

ACTIVE VOICE: INDICATIVE MOOD.

Present Indefinite Tense.

First Person Second Person Third Person	Singular. I drive Thou drivest He drives	Plural. We drive You (or ye) driv
	He drives	You (or ye) driv

Past Indefinite Tense.

First Person Second Person	Singular. I drove Thou drovest	Plural. We drove
Third Person	He drove	You drove They drove

Future Indefinite Tense,

First Person Second Person Third Person	Singular. I shall drive Thou wilt drive He will drive	Plural. We shall drive You will drive They will drive
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Note.—The singular forms of the second person (thou drivest, thou drovest, thou wilt drive) are now rarely used except in poetry. In their stead we use the forms of the second person plural (you drive, you drove, you will drive) but with a singular meaning.

PASSIVE VOICE ; INDICATIVE MOOD.

Present Indefinite Tense.

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First Person Second Person Thi.d Person	Ho is detailed	Plural. We are driven You are driven They are driver

Past Indefinite Tense.

First Person Second Person Third Person	He was driven	Plural. We were driven You were driven They were driven
	71	

Future Indefinite ! 1se.

First Person	Singular. I shall be driven	Plural.
Second Person Third Person	Thou wilt be driven He will be driven	We shall be driven You will be driven They will be driven

ACTIVE VOICE : SUBJUNCTIVE MOOD.

Present Indefinite Tense.

		FETT 8
First Person Second Person Third Person	Singular. (If) I drive (If) Thou drive (If) He drive Past Indefinite Tens	Plurat. (If) We drive (If) You drive (If) They drive
First Person Second Person Third Person	Singular. (If) I drove (If) Thou drovest (If) He drove	Plural. (If) We drove (If) You drove (If) They drove

(If) They drove

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riven riven riven "If" is no part of the subjunctive inflection. It is placed before each of these forms because the subjunctive is most frequently found in clauses beginning with "if."

IMPERATIVE MOOD.

Present Tense.

Singular.

Second Person Drive, or drive thou. Drive, or drive you (or ye).

If we use the transitive "let" we have the following forms:—

Singular. Plural.

First Person Let me drive Let us drive
Second Person Let him drive Let them drive

XLIII.

The various moods and tenses of the verb "be" are sonjugated in the following form:

INDICATIVE MOOD.

Present Imperfect Tense.

First Person Second Person	Singular. I am Thou art	Plural. We are You are
Third Person	He is	They are

Present Perfect Tense.

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First Person Second Person Third Person	Singular. I have been Thou hast been He has been	Plural. We have been You have been They have been
	Past Tense.	
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First Person	I was	We were
Second Person	Thou wast	You were
Third Person	He was	They were

Past	Perfect	Tense.

First Person Second Person Third Person	Singular. I had been Thou hadst been He had been	Plural. We had been You had been They had been
First Person Second Person Third Person	Future Tense. Singular. I shall be Thou wilt be He will be	Plural. We shall be You will be They will be

Future Perfect Tense.

	A	• •
T11 . T2	Singular.	Plural.
First Person	I shall have been	We shall have been
Second Person	Thou wilt have been	You will have beer
Third Person	He will have been	They will have been

SUBJUNCTIVE MOOD.

(Often preceded by "if.")

(OI	ten preceded by "	if.")
	Present Tense. Singular.	Present Perfect Tense. Plural.
First Person	I be	We be
Second Person	Thou be	You be
Third Person	He be	They be
771	Singular.	Piural.
First Person	I have been	We have been
Second Person	Thou have been	
Third Person .	He have been	They have been
	Past Tense. Singular.	Past Perfect Tense. Plural.
First Person	I were	We were
Second Person	Thou wert	You were
Third Person	He were	They were
ET: . TO	Singular.	Plural.
First Person	I had been	We had been
Second Person	Thou have been	You had been
Third Person	He have been	They had been

Phrasal Present: I may be; Phrasal Past: I might, should, or would be; Phrasal Past Perfect: I might, should or would have been.

IMPERATIVE MOOD.

Singular. Plural.

Second Person Be or be thou, Be or be you, or ye.

Do be.

INFINITIVES.

Present: (To) be. Present Perfect: (To) have been.

GERUNDS.

Present Imperfect: Being. Present Perfect: Having been.

PARTICIPLES.

Present Imperfect: Being. Present Perfect: Having been.
Past: Been.

XLIV.

These examples illustrate how the ordinary forms of a verb are arranged to show its conjugation. As a type, and for convenient reference, the various forms of the verb "drive" are grouped together in the following table. Only the third person singular of each tense is given, and the subject is omitted:—

INDICATIVE MOO'

	Tense.	Active Voice.	Passire Voice.
	/ Indefinite	drives	is driven
Ž	Imperfect	is driving	is being driven
Prewn	Perfect	has driven	has been driven
2	Perf. Progressive	has been driving	
	Emphatic	does drive	
	(Indefinite	drove	was driven
-	Imperfect	was driving	was being driven
Part	Perfect	had driven	had been driven
Part .	Perf. Progressive	had been driving	
	Emphatic	did drive	

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118 E	LEMENTARY GRAN	IMAR.
Tense. Indefinite Imperfect Perfect Perf. Progressive Emphatic	Active Voice. will drive will be driving will have driven will have been drive	Pawire Voice. will be driven will be being driven will have been driven
	SUBJUNCTIVE MOOD.	
Tense. Indefinite Imperfect Perfect Perf. Progressive Emphatic	Active Voice. drive be driving have driven have been driving do drive	Passive Voice. be driven (be being driven) have been driven
Indefinite Imperfect Perfect Perf. Progressive Emphatic	drove were driving had driven had been driving did drive	were driven were being driven had been driven
	IMPERATIVE MOOD.	
Tense. Indefinite Imperfect Emphatic	Active Voice. drive be driving, let (me, etc.) be driving do drive	Passive Voice. be driven let (me, you, etc.) be driven do be driven
	INFINITIVES.	
Perfect (to	De driving	Passire Voice. to) be driven to) have been driven

GERUNDS.

Imperfect Perfect Perf. Progressive

Active Voice. driving having driven having been driving

Passive "oice. being driven having been driven

PARTICIPLES.

Imperfect
Perfect
Perf. Progressive
Past (perfect)

Active Voice.
driving
having driven
having been driving

Passire Voice.
being driven
having been driven

driven

XLV.

- (a) Write out, with a personal pronoun as subject, the third person singular of each tense of the verb "finish" in the indicative mood, active voice.
- (b) Write out, with a personal pronoun as subject, the first person plural of each tense of the verb "break" in the indicative mood, passive voice.
- (c) Write out in full the present indefinite and past indefinite tenses of the verb "love" in the subjunctive mood, active voice.
- (d) Write out the first, second, and third persons singular of the verb "plough" in the present, imperative, active.
- (e) Write out the third person plural of the present imperfect, the past perfect, the perfect progressive, and the present emphatic of the verb "teach" in the indicative, active.
- (f) Name the mood and tense of each of the following verb phrases:—

He has called, he have called, you had been calling, I did call, he has been called, do call, I were calling, he will be called, he were called, he may write, he might have written, he should write, let him write, I am being loved, Heaven forgive him!

(y) Construct sentences containing the perfect participle active of the verb "write," the imperfect participle passive of the verb "buy," the perfect participle progressive of the verb "sell."

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Uses of Auxiliary, Defective, and Impersonal Verbs.

XLVI.

BE (AM, ART, IS, ARE, WAS, WERE.)

Be as a notional verb is used to express existence: as, God is. As a relational verb it is used to express a relation between the subject and the predicate: as, the day is fair.

As an auxiliary of Voice it is used in forming the passive: as, I am driven. You were captured. He is loved. It is sometimes used in tense-forming: as, I am come. He is gone They are fallen. These are verb-phrases in the perfect tense, active voice.

HAVE (HAST, HAS, HAD.)

Have as a notional verb is used to express possession: as, He has a farm. As an auxiliary of Tense it is used in forming the perfects: as, I have written a letter. He has bought a house. They had completed that work.

U. (Subjunctive)	Singular. have, hast, has have, have, have had, hadst, had	Piurai. have have
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MAY (MIGHT).

May is used to express (a) permission: as, You may go home; (b) possibility: as, It may snow. That might be true. He may be there.

As an auxiliary of Mood it is used in forming the subjunctire: as, He eats that he may live (subjunctive of purpose). May Heaven protect thee! (subjunctive of wish).

Observe that in asking permission to do anything, "May I" and not "Can I" is the proper form. "May I go?" requests permission to go. "Can I go?" asks "Am I able to go?"

VERBS.

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ight\} ext{Subjunctive} \left\{ egin{array}{ll} Subjunctive \ may, mayest, may \ might, mightest, might \end{array}
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XLVII.

SHALL, WILL,

Shall meant originally obligation, "Will" intention. These verbs express a contrast between doing a thing from compulsion and from choice.

"Shall" as an auxiliary in the first person expresses futurity: as, I shall go. In the second and third persons it expresses determination and is used in commanding, threatening, promising, and prophesying: as, Thou shalt not steal (command). He shall be punished if he disobeys (threat). You shall have a holiday if you work well (promise). He shall be blessed in all his undertakings (prophecy).

Will as an auxiliary in the first person expresses assent or promise. It is used in assenting, promising, and threatening where the action depends upon the speaker's own will: as, I will do that since you deem it advisable (assent). I will go with you (promise). I will punish the boy who disobeys (threat). In the second and third persons "will" expresses futurity only: as, He will do that.

		Singular,		Plural.
Present	shall,	shalt,	shall	shall
Past	should,	shouldst,	should	should
Present		wilt,	will	will
Past	would,	wouldst,	would	would

Examine the following examples:-

 $Futurity \left\{ \begin{array}{l} {\rm I~shall~be~fifteen~my~next~birthday}. \\ {\rm You~will~be~fifteen~your~next~birthday}. \\ {\rm He~will~be~fifteen~his~next~birthday}. \end{array} \right.$

I will pay you five dollars.
You shall be paid five dollars.
He shall be paid five dollars.

Determination.

I will punish you if you disobey.
You shall be punished if you disobey.
They shall be punished if they disobey.

SHALL AND WILL IN INTERROGATIVE SENTENCES.

Shall I? This form is used to inquire about something in the future: as, Shall I be fifteen my next birthday? Shall I deliver your message? Always use "Shall I" in asking questions in the first person.

Will I? This form is incorrect. The hearer cannot tell what the speaker's intention (will) is.

Shall you? This form is used to inquire about something in the future: as, Shall you go there at midsummer?

Will you? This form is used to inquire about "willingness" or "intention," and not simple futurity: as, "Will you insist on payment?" meaning "Is it your intention to insist on payment?" "Will you" is the form used in asking favors.

Shall he? This form is used in asking questions containing an implied command or desire: as, "Shall he bring you that book?" meaning "Do you desire (or command) him to bring that book?"

Will he? This form is used in asking questions involving futurity simply: as, "Will he be fifteen his next birthday?"

SHOULD AND WOULD,

Should as the past tense of "shall" denotes obligation or duty: as, You should speak more distinctly.

Would as the past tense of "will" denotes determination: as, He would not carry tales. It may also express a wish: as, Would that he were here! As auxiliaries of Tense they express futurity from the standpoint of the past: as, She said she should go. He said he would go. As auxiliaries of Mood they help to for a subjunctive verb-phrases: as, If he should meet me he would know me,

XLVIII.

DO (DID).

Do as a notional verb is used to express performance: as, He did his duty. I am doing what he has often done. As an auxiliary of Tense it is used in forming a present or past indefinite. as, I do study my lessons. I did write a letter. They did eat (They ate). As thus used it is unemphatic.

It is also used: --

- (a) In making assertions more emphatic; as, I do study. He did say so.
- (b) In asking questions; as, Po you believe that? Pid he go?
- (c) As a substitute for other verbs: as, He plays well and so do you (play well). He caught a worse cold than you did (catch).

Singular. Plural.

Present do, doest, dost, does, do

Past did, didst, did, did

CAN (COULD).

Can is a notional verb, meaning "to be able," and is followed by an infinitive without "to" as its object: as, "I can lift that weight," that is, I "am able" "to lift" that weight. As it is not used in forming moods or tenses of verbs it is not an auxiliary. It has neither infinitives nor participles of its own and so is sometimes classed as a defective rerb, that is, a verb in which some of the parts are wanting. In this sense "may," "shall," "will," "must," and "ought" are defective verbs.

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inass a Observe that in such verb-phrases as "I can go" (I am able to go), "I may go" (I am permitted to go), "I must go" (I am obliged to go), we are now accustomed to think the verb-phrase as a whole, and not as a principal verb followed by an infinitive without "to."

	8	lingular.		Plural.
Present	can,	canst,	can	can
Past	could,	couldst,	could	could

MUST.

Must is a notional verb, meaning "to be obliged," and is followed by an infinitive without "to" as its object. It has no change of form. It expresses:—

- (a) Obligation: as, We must obey our teacher.
- (b) Necessity: as, All men must die.
- (c) Inference: as, He must have arrived by this time.

orght.

Ought is a notional verb expressing "duty" and is fellowed by an infinitive as its object. It implies moral obligation: as, You ought to go to church. (It is your duty to go.) You ought to have done that.

		Singular.		Piural.
Present or Past	ought,	oughtest,	ought	ought

IMPERSONAL VERBS.

It rains. It snows. It grew dark. It is fine weather.

In each of these examples that for which the subject "it" stands is undefined. The cause of the action or state expressed by the verb is not present to the mind. The subject is Impersonal (page 89), and the verb admits of no variation of person. Such verbs are called Impersonal Verbs.

XLIX.

Fill the following blanks with "shall" or "will," as the sense requires. Give reasons in each case.

We --- be glad to see you.

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We - give you what you need.

I ——— shoot at least one goose if I remain a week.

I — be eighteen in July.

He fears that he ——— not be able to play.

They say that they never —— forget his kindness.

Give the meaning of each of the following sentences, as "shall" or "will" is used:—

I will (shall) go.

You shall (will) go.

He will (shall) go.

She shall (will) not speak to me.

Shall (will) I buy you that book?

Will (shall) he read to you?

Shall (will) we see you at the lecture?

If John does wrong he shall (will) be punished.

Fill the blanks with "should" or "would" as the sense requires. Give reasons.

I ——— like to win the medal.

What ---- we do without railways !

One — always do one's best.

They declared they never ——— forget his kindness.

L.

Errors are frequently made in the use of lie and lay, sit and set, rise and raise.

LIE (Intransitive).

Present I lie on my bed.

Present Perfect I have lain on my bed.

Past I lay on my bed.

Past Perfect I had lain on my bed. Future I shall lie on my bed.

Future Perfect I shall have lain on my bed.

LAY (Transitive).

Present I lay the book on the desk.

Present Perfect I have laid the book on the desk.

Past I laid the book on the desk.

Past Perfect I had laid the book on the desk.

Future I shall lay the book on the desk.

Future Perfect I shall have laid the book on the desk.

SIT (Intransitive).

Present I sit on a chair.

Present Perfect I have sat on a chair.

Past I sat on a chair.

Past Perfect I had sat on a chair.
Future I shall sit on a chair.

Future Perfect I shall have sat on a chair.

SET (Transitive).

Present I set the dishes on the table.

Present Perfect I have set the dishes on the table.

Past I set the dishes on the table.

Past Perfect. I had set the dishes on the table.

Future I shall set the dishes on the table.

Future Perfect I shall have set the dishes on the table.

RISE (Intramative).

Perfect I rise up.

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Present Perfect I have risen up.

Past I rose up.

Past Perfect I had risen up. Future I shall rise up.

Future Perfect I shall have risen up.

RAISE (Transitive).

Present I raise my hand.

Present Perfect I have raised my hand.

Past Past Perfect I raised my hand.

I had raised my han

Past Perfect I had raised my hand, Future I shall raise my hand,

Future Perfect I shall have raised my hand.

Fill in the following blanks with proper forms of the verbs "lie" or "lay."

The cap will — on his desk.

He will --- his cap on his desk.

He should --- down for an hour.

He told me to --- it down and I --- it down.

He has —— his pen on the desk where my pen ——.

After he had --- down he became quite ill.

He found it - in the corner.

Fill in the following blanks with the proper forms of the verbs "sit" or "set":—

Where does she -----

Fill the following blanks with the proper forms of the verbs "rise" or "raise."

The sun is ——.

He —— good wheat.

The price of wheat has ——.

The bread is ———.

They —— up early in the morning.

They will ——— that building four feet.

The river has ——— four feet to-day.

OLD AND NEW CONJUGATIONS: STRONG AND WEAK VERBS.
LI.

Sound (as in "Phonics") the letter "t" in the word "tip." Observe that the "t" sound is made by putting the tip of the tongue against the roof of the mouth just behind the teeth and then separating them after stopping the breath for an instant. Sound the letter "d" in the word "dip." How is the "d" sound made?

From the mode of forming them, "t" and "d" are called tongue-stopt letters.

Observe the following verb-forms:

Present.	Past.
love	loved
kill	kille d
deal	dealt

The past indefinite tense of each verb is formed by adding "d," "ed" or "t" to the present, that is by adding a tongue-stopt letter to the present. Examples: compare, compared; defend, defended; dwell, dw ... These are called verbs of the New Conjugation, as it is in this way that verbs introduced into modern English three their plast tenses.

Observe the following verb-forms:

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Present.	Past.
arise	arose
fall	fell
blow	blew

The past indefinite tense of each verb is formed by an internal rowel change. Thus in the first pair "i" is changed to "o"; in the second pair, "a" to "e"; in the third pair, "o" to "e." These are called verbs of the Old Conjugation, as it was in this way that verbs in English formed their pasts long ago. Examples: drink, drank; ride, rode; swim, swam; run, ran.

Verbs then are divided into two classes—the Old Conjugation and the New Conjugation, according to the way in which the past indefinite tense is formed.

A verb that forms its past indefinite tense by adding a tongue-stopt letter to its present is a verb of the New Conjugation. All other verbs are of the Old Conjugation. The real distinction lies in the addition of the tongue-stopt letter, and not in the internal vowel change.

Verb-forms like: sell, sold; tell, told; say, said, have an internal vowel change, but as they add a tongue-stopt letter ("d") to the present to form the past they are verbs of the New Conjugation.

Verb-forms like: lead, led; feed, fed; meet, met, have an

internal vowel change and do not appear to add a tonguestopt letter to form the past tense, but they are really verbs of the New Conjugation, the "d" or "t" of the added ending having been absorbed into the final "d" or "t" of the present. Thus the past tense of "lead" (lede) was at one time "ledde," but after the disappearance of the final "e" in the past, the vowel of the present was shortened, and as the sound of the past could not then be distinguished from the present, the final "d" was dropped.

Verb-forms like: set, cut, short, put, which have the same form for present and past, are verbs of the New Conjugation. "Set" had for its past tense "sette." After the final "e" disappeared, the word "sett" could not be distinguished in sound from the present "set," and the final "t" was dropped. The history of such verbs must be known before their conjugation can be determined.

Verbs of the Old Conjugation are said to be Strong Verbs, because they seem to be ...ble to form their past tenses without the assistance of an ending. Verbs of the New Conjugation are said to be Weak Verbs, because they seem unable to form their past tenses without the assistance of the ending "ed," "d," or "t."

[Strong verbs are sometimes said to be "irregular" and weak verbs "regular," but the terms are misleading, for strong verbs are truly "regular," since their parts are formed according to rules. A discussion of these rules lies outside the scope of this text.]

PRINCIPAL PARTS OF A VERB.

LII.

The present, the past, and the perfect participle of a verb are usually called its **Principal Parts** because when these are known any required part of a verb can be given.

PRINCIPAL PARTS.

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Present.	Past.	Perfect Participle.
(arise	arose	arisen
fall blow	${f f}{ m ell}$	fallen
blow	blew	blown
flove	loved	loved
$\begin{cases} \text{love} \\ \text{kill} \\ \text{deal} \end{cases}$	killed	killed
deal	dealt	dealt

Observe that the perfect participle of the verbs of the Old Conjugation is formed by adding "n" or "en" to the present. As we shall see later this ending has been dropped in many verbs.

Observe that the perfect participle of the verbs of the New Conjugation is formed by adding "d," "ed," or "t" to the present.

[As the principal parts of a verb are best learned through their use in sentences no lists are given here to be committed to memory. Consult the Appendix for verbs whose principal parts the pupil has not learned already through reading and conversation.]

Classify the following verbs as Strong or Weak:-

Begin, bend, break, buy, catch, know, see, sleep, hear, bind.

Construct sentences containing (a) the past tense, (b) the perfect participle with has or have, of each of the following verbs:—

Drink, strike, teach, go, see, do, rise, steal, eat, run, drive, take, bite, bear.

Parsing a Verb or Verb-Phrase, LIII.

In parsing a verb we give its:

(a) Class: {Notional or relational; transitive or intransitive.

Strong or weak; principal parts.

Voice: Active or passive.

Mood: Indicative, subjunctive or imperative.

(b) Form: Tense: Present, past, or future, with their modifications.

Person: First, second, or third. Number: Singular or plural.

(c) Construction: Relation to its subject.

ILLUSTRATIONS.

Parse the verbs or verb-phrases in the following sentences:-

The soldiers had taken the city. Fish have been caught in that pond. If he be there give him this note. I can lift that weight.

Had taken: Verb-phrase, notional, transitive; strong (take, took, taken), active voice, indicative mood, past perfect tense, third person plural, to agree with its subject "soldiers."

Hare been caught: Verb-phrase, notional, transitive, weak (catch, caught, caught), passive voice, indicative mood, present perfect tense, third person plural, to agree with its subject "fish."

Be: Verb, relational; strong (am, was, been), subjunctive mood, present tense, third person singular, to agree with its subject "he."

Give: Verb, notional; transitive, strong (give, gave, given), active voice, imperative mood, second person singular, to agree with its subject "you" (understood).

Can: Verb, notional, transitive; defective (can, could), active voice, indicative mood, present tense, first person singular, to agree with its subject "I."

(to) lift: an infinitive, object of the verb "can." We may parse "can lift" as a verb-phrase, thus:

Can lift: Verb-phrase, notional, transitive; weak (lift, lifted, lifted), active voice, indicative mood, present tense, first person singular, to agree with its subject "I."

Parse the verbs and verb-phrases in the following:-

Real friendship is a slow growth.

Yes, you may go to school.

Lay thy burden down.

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Are you going to the concert?

If I were you I would go.

You will be surprised at the result.

They obey their teacher and are happy.

He has been studying his lessons since breakfast.

It is raining heavily.

Some of his goods have been damaged by fire. I hope that he will demonstrate his ability to

govern.

INFLECTION OF ADVERBS.

LIV.

Many adverbs are, by reason of their meaning, incapable of comparison, as:—

now, so, yonder, here, there, perfectly, therefore, why.

A few adverbs admit of comparison, and these are compared in the same way as adjectives, thus:

Positive, fast soon easily rapidly well much	Comparative, faster sooner more easily more rapidly better	Superlative, fustest soonest most easily most rapidly best
much	more	most

Adverbs of one syllable are usually compared by adding "er" and "est." Adverbs ending in "ly" usually form their comparative and superlative by prefixing "more" and "most." Some adverbs have irregular forms of comparison, but in the main these are identical with the adjectives given in Exercise XIX, page 91.

PREPOSITION, CONJUNCTION, INTERJECTION.

LV.

These parts of speech are not inflected.

Parsing.

THE PREPOSITION.

In parsing a preposition we give the construction of the phrase which it introduces.

The house at the cross-roads was illuminated in the evening.

At: Preposition connecting the adjective phrase "at the cross-roads" with the noun "house" which it modifies.

in: Preposition connecting the adverb phrase "in the evening" with the verb "was illuminated" which it modifies.

THE CONJUNCTION.

In parsing a conjunction we give its class and what it connects.

He apologised or he would have been punished.

Unless it rains we shall all go.

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e se On the lone wood and mighty hill.

or: Conjunction, co-ordinative, connecting the clauses of which the verbs are "apologised" and "would have been punished."

unless: Conjunction, subordinative, connecting the clauses of which the verbs are "shall go" and "rains."

and: Conjunction, co-ordinative, connecting the adjectives "wide" and "still."

and: Conjunction, co-ordinative, connecting the phrases "on the lone wood" and (on the) mighty hill."

THE INTERJECTION.

As the interjection is not related grammatically to the rest of the sentence we parse it by giving merely its name.



PART FIVE.

SYNTAX.

Ī.

Syntax treats of the *relations* and *positions* of words in a sentence.

SENTENCE-ELEMENTS.

The **essential elements** of a sentence are the *subject* and *predicate*. The subject may be a *noun* or pronoun, or some word or group of words used instead of these. The predicate must be a *verb*.

The subordinate elements of a sentence are the modifiers of the subject and predicate. The modifier of the subject is an adjective or a group of words doing the duty of an adjective. The modifier of the verb is an adverb or a group of words doing the duty of an adverb.

The **independent elements** of a sentence are those words and phrases which are not related grammatically to the rest of the sentence. They are interjections, the absolute subjective (page 82) and expletives like "there" in: *There* is no courage but in innocence.

Position of the Elements.

The subject of an assertive sentence is usually placed before the predicate because this is the natural order of forming a thought. We must have something to think of before we can think of anything to say about it. Each modifier should be placed as near as possible to the word or words it modifies, since things which are to be thought of together should be mentioned together. Word modifiers are generally placed before the words they modify, while phrase and clause modifiers are placed after them.

The thought-order of the parts of a sentence is (a) the subject with its modifiers, (b) the verb, (c) the object of the verb with its modifiers, (d) the modifiers of the verb: as, The general in command told the story of the campaign with evident delight.

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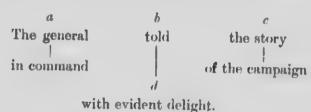
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When any part of a sentence is placed out of its customary position it attracts attention, and the idea it stands for is given prominence. Generally speaking the middle of a sentence is less emphatic than the beginning and the beginning less emphatic than the end.

Position of the Subject.

The subject does not always precede the predicate. It may follow: as, Here rests his head upon the lap of earth. Then burst his mighty heart. The last of all the bards was he. In the first example "here" as a modifier of the verb "rests" would, in the normal order, be placed after it. The writer wishing to emphasize the idea of place puts "here" not in its ordinary position but in that of the subject, thus giving it the prominence that naturally belongs to the beginning of the sentence. In the third example why is "the last of all the bards" placed before the verb?

The subject follows the verb in:

(a) Interrogative sentences: as, Arc you happy!

(h) Imperative sentences: as, Go ye into all the world and preach.

(c) Introducing quotations : as, "Trust me," said the servant.

(d) Subjunctive clauses without "if": as, Had I a giant's strength I should not use it thus.

THE NOUN.

II.

THE SUBJECTIVE CASE.

Contion.

The five subjective relations of a noun, namely, the subjective, the predicate subjective, the subjective of address, the absolute subjective, and the subjective in apposition are described on pp. 81, 82 and page 84.

POSITION.

Usually the position of all nouns in the subjective case, except the predicate subjective, is before the verb.

THE OBJECTIVE CASE.

ELATION.

III.

The five objective relations of a noun, namely, the direct objective, the indirect objective, the cognate objective, the objective after a preposition, and the objective in apposition are described on pp. 82, 83, 84.

When a noun is added to a noun in the objective case after a transitive verb, to describe it and also to complete the meaning of the verb, it is called a **predicate objective**: as.

They made John, king. They elected Frederick, competer. The verbs "appoint," "call," "choose," "cleet," "make," and those of similar meaning are followed by nouns in the predicate objective.

nd

When a verb, which in the active voice takes both a direct and an indirect object, is changed into the passive voice, one object becomes the subject and the other is retained as object; thus, "They gave me a book" becomes "A book was given me." Here "me" is called the retained indirect object. In the passive form "I was given a book," "book" is called the retained direct object.

An intransitive verb is sometimes followed by a personal pronoun in the objective case denoting the same individual as the subject: as, He sat himself down. Fare thre well. This is called the **reflexive objective**.

The subject of the infinitive is in the objective case: as, I believe him to be an actor. I knew it to be him. We saw her go.

POSITION.

Usually the position of a noun in the objective case is immediately after its verb, but the indirect object precedes the direct object: as, He bought mc a dog yesterday. The object in apposition is placed after the noun with which it is in apposition: as, I knew Dickens, the novelist. The predicate objective follows the noun which it describes: as, They called John a coward.

If the object of the verb is a conjunctive pronoun it is placed before the verb: as, The desk that I occupy suits me. The man whom we met is my cousin. If the object of the verb is modified by an interrogative adjective it is placed before the verb: as, What seat did you choose?

THE POSSESSIVE CASE.

RELATION.

IV.

The two possessive relations of nouns, namely, the possessive case and the of-phrase are described on pp. 83, 84.

When two or more persons are joint owners of a thing the possessive relation is expressed by affixing the sign of the possessive to the last: as, Fisher and Martin's farms.

If separate ownership is to be indicated the sign of the possessive is affixed to each: as, Fisher's and Martin's farms.

The possessive case of a group of words used as a noun is formed by affixing the sign to the end of the group: as, That is my brother-in-law's house. The Emperor of Russia's health,

POSITION.

The noun in the possessive case is placed before the noun it modifies. The of-phrase is placed after it.

THE PRONOUN.

V.

RELATION AND POSITION.

The Pronoun has the same case relations as the noun (p. 81). It agrees with its antecedent in person, number, and render.

What has been said respecting the position of the noun applies generally to the position of the pronoun which is a substitute for the noun. When pronouns of different persons form the subject the order is second, third, first: as, You, he, and I can do that. Politeness requires that the person addressed shall be given the first place. Modesty makes the speaker place himself last.

THE ADJECTIVE.

VI.

RELATION.

The attributive and predicative relations of adjectives are described on page 64. An adjective is sometimes joined to its noun in a looser and less direct way than an attributive adjective is: as, For reasons, definite and sufficient, he declined to attend. This relation is called the appositive relation on account of its resemblance to that of a noun in apposition.

The demonstrative adjectives "this," "that," "these," "those" agree in number with their nouns. The distributive adjectives "each," "every," "either," "neither" are singular in construction: as, Each man stepped forward in his turn (not their turn).

Position.

The attributive adjective is placed generally just before its noun: as, The long day wanes,

The relicative adjective is placed in the predicate after the verb ras, the say is cold.

The appositive adjective is placed generally after its noun: as, The sportsman, wet and hungry, hastened home

Observe the effect of inverting the order:

The gate is wide and the way is broad. Wide is the gate and broad the way.

In the first example the mind dwells on "gate" and "way" as the important ideas. In the second example the predicative adjectives are out of their usual positions and, as a consequence, the emphasis of thought falls on "wide" and "broad" rather than on "gate" and "way."

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THE VERB.

VII.

RELATION.

The verb agrees with its subject in person and number. This agreement is determined by the meaning of the subject.

Two or more singular nouns connected by "and" take a verb in the plural: as, Mary and John are here.

Two or more singular nouns connected by "either—or," "neither—nor" take a verb in the singular: as, Neither John nor James was there. The subjects are thought of separately. If, however, the nouns are plural, then the verb is plural: as, Neither the teachers nor the pupils were present.

Two or more singular nouns preceded by "each," "every," or "no" and connected by "and" take a verb in the singular: as, Each man, woman, and child has a duty to perform. The subjects are thought of separately.

When two or more singular subjects are thought of as one idea the verb is singular: as, Why is dust and ashes proud? Early to bed and early to rise makes a man healthy, wealthy, and wise.

If the subject is a collective noun the verb is in the singular when the collection is thought of as one undivided whole, and in the plural when it is thought of as composed of individuals acting separately, thus:—The council (as a whole) is in favor of it. The council (as individuals) are in favor of it. (See page 49.)

Nouns that are plural in form but singular in sense usually take a verb in the singular: as, No news is good news. Measles is a troublesome disease. Mathematics is his favorite study.

The relational verb "to be" takes the same case after it as before it: as, I am hc. I knew it to be him.

SEQUENCE OF TENSES.

VIII.

When a principal clause is followed by a subordinate clause the rules for the sequence of tenses are:—

A Past tense in the principal clause is followed by a Past tense in the dependent clause: as, He said that I did that. They agreed that he should do that. He would do that if he were allowed.

Exceptions: The Past tense in the principal clause can be followed by a Present Indefinite tense in the subordinate clause to express some universal truth or habitual fact: as, The pupils were taught that the earth is round. I told him that all men are mortal. After the conjunction "than" the verb in the subordinate clause can be in any tense: as, He liked me better than he liked (likes, is liking, has liked) you.

A Present or Future tense in the principal clause can be followed by any tense in the dependent clause.

THE ADVERB.

IX.

RELATION.

An adverb is a word used to modify a verb, an adjective, or another adverb. (Page 32). We shall now see that an adverb may modify any part of speech except a noun or pronoun.

Observe the italicised words in the following sentences: -

He threw the ball clear over the house.

He threw the ball exactly over the chimney.

The work was undertaken entirely at his suggestion.

He left immediately before dinner.

These adverbs modify the prepositions following them. Observe the italicised words in the following sentences:—.

I will tell you exactly how it happened.

He has been well ever since he crossed the ocean.

They drove away shortly before the train arrived.

These adverbs modify the conjunctions following them.

It may be said that these adverbs modify, not the prepositions and conjunctions, but the phrases and clauses which these parts of speech introduce.

Observe the italicised words in the following sentences:-

Unfortunately the criminal escaped.

Probably he has failed.

Evidently they were surprised.

These adverbs modify assertive sentences and may be called sentence adverbs.

PARSING THE ADVERB.

In parsing an adverb give its classification, comparison and construction.

May speaks distinctly. He is a very good student.

Distinctly: Simple adverb of manner, positive degree, modifying the verb "speaks."

Very: Simple adverb of degree, modifying the adjective "good."

PECULIAR ADVERBS.

X.

"Yes" and "No" are substitutes for entire sentences and save repetition. They were originally adverbs, but as they take the place of sentences they can hardly be called "parts of speech." It would be better to class them with the interjections.

"But," in such sentences as "We can but die," is equivalent to only and modifies "die."

The adverb "there" ordinarily means "in that place." "There" has no reference to "place" in such sentences as There came to the beach a poor exile of Erin. There is no doubt of that. "There was a ship," quoth he. Used thus it is an expletive, and introduces the sentence when the subject follows the verb. This "expletive" with the verb "to be" denotes "existence": as, There is no fireside howsoe'er defended but has one vacant chair. That means, No fireside exists, etc.

"Even" intensifies the meaning of the word, phrase, or clause which it modifies: as, I would not ask even you to do such work. Even in his greatest rage he spared women and children. I would not do so even if you were to threaten me. It is an intensifying adverb.

"Like" is historically an adverb or adjective and is followed by the objective case: as, He looks like you. She is like him. Like as a father pitieth his children. "Like" should not be used as a conjunction. Instead of "He writes like I do" say "He writes as I do."

Position of Adverbs.

XI.

The adverb should be placed as near to the word it modifies as the conditions will permit.

The adverb is placed immediately before the adjective, adverb, preposition, or conjunction that it modifies: as, That apple is quite ripe. She speaks very distinctly. His work is far below the standard. He likes fruit only when it is ripe.

The adverb is generally placed immediately after the intransitive verb which it modifies: as, He spoke sensibly. The adverbs always, never, often, sometimes, generally, rarely,

usually, and seldom are, as a rule, placed before and not after the verb they modify: as, He always spoke well of his friends. He often mentioned your name.

The adverb is not placed between a transitive verb and its object. It is usually placed after the object, though it may appear before the verb: as, He prepared his lessons carefully. He frankly confessed his faults.

The adverb is generally placed beto in the auxiliary and the principal verb: as, I had not heard of his arrival. He will soon be here. The adverb should not be placed between "to" and the infinitive: as, He strove to understand the subject thoroughly. "He strove to thoroughly understand the subject" is not in strict accordance with the best usage.

When an adverb is intended to modify the whole sentence it should be placed first: as, *Happily* he heard of it in time.

The adverb "only" should be placed immediately before what it is intended to modify: as, He only agreed to sing the first song. He agreed only to sing the first song. He agreed to sing only the first song.

THE PREPOSITION.

XII.

RELATION.

The preposition connects its phrase with the word which that phrase modifies (page 36).

Special Uses.

The correct use of prepositions is best learned through observation of the usages of good writers. Errors are frequently made in the use of the following prepositions:—

At, in. "At" relates to a small extent of time or space; "in" to a wider extent: as, He arrived at eight o'clock in the morning. He arrived at Par' resterday and will remain in the city till Saturday.

Between, among. "Between" is used in speaking of two. (In the middle of two.) "Among" is used in speaking of more than two. (In the middle of more than two.) Two boys agree between themselves. Several boys agree among aemselves

With, by. "With" relates to the instrument or means employed in doing anything; "by" to the actor or agent: as, That handkerchief was hemmed by her with a needle. He was attended by his knights. The garden was overgrown with weeds.

In, into. "In" denotes position or rest inside a thing; "into" denotes motion towards the inside of anything: as, John is in the room. How did he get into the room? It is because such verbs as come, fly, throw, fall, break, and drop denote motion, that "into" rather than "in" is used after them.

Compare to, compare with. One thing is compared to another thing to show similarity. Though the things are of different natures they have some points of similarity: as, Life is compared to a journey; genius to a flash of lightning. One thing is compared with another to show difference, though sometimes similarity. The things are of the same nature: as, Compare his answer with mine. Compare John's farm with Henry's.

Differ from, differ with. One object differs from another when there is unlikeness between them. One person differs with another when they disagree in opinion. Thus: One star differs from another star in magnitude. Two men differ with each other on the question of free trade.

Position.

The preposition is usually placed before its object: as, He stood on the bridge. Sometimes the object is placed before the merb, and the preposition at the end of the sentence: as, What are you waiting for? (For what are you waiting?)

THE CONJUNCTION.

XIII.

RELATION.

A conjunction connects words and groups of words (pp. 37-40). The uses of co-ordinative and subordinative conjunctions are described on pp. 68-70.

Co-ordinative Conjunctions.

Since clauses of equal rank can be connected in four different ways there are four kinds of co-ordinative conjunctions:

- (a) Copulative. By these one statement is connected with another statement of equal rank to form a complete thought: as, These are Clan-Alpine's warriors true and, Saxon, I am Roderick Dhu. He as well as you is guilty. Both the boys and the girls were present. Not only the girls but also the boys were present.
- (b) Adversative. By these one statement is contrasted with another which is opposed to it in thought: as, He was invited to sing but he refused. He is wealthy yet he is not contented. All the members opposed him; he held however to his opinion. He was sad but hopeful.
- (c) Alternative. By these an alternative is offered between two statements: as, He apologized or he would have been punished. Either this man sinned or his parents. It was neither a sin nor a crime.
- (d) Causal. These are used when the second clause is an inference or conclusion from the first clause, or when the second clause is the reason for the statement in the first clause: as, He was found guilty and therefore he was hanged. He will die some day, for all men are mortal.

Correlative Conjunctions. (Page 70.)

The relations between clauses are emphasized by correlative conjunctions.

Both — and. These connect two statements and emphasize their equality: as, He is both earnest and faithful. (One as much as the other.)

Not only — but also. These connect two statements and indicate that the second is the more important: as, He was not only accused but also convicted of crimes.

As well as. This phrasal conjunction (page 70) connects two statements and indicates that the first is the more important: as, He sang as well as played.

Correlative conjunctions should have corresponding positions in a sentence. Generally the part of speech after the first correlative should be the same as that after the second correlative: as, He was both degraded from his class and suspended from school.

USES OF "THAN" AND "AS."

XIV.

Some uses of than and as may be seen in the following sentences:—

"Than" is a conjunction of comparison: as, He is taller than I (am tall.) She was wiser than he (was wise.) He would rather go than (he would) stay. I desire this more than (I desire) that.

"As" is a conjunction of comparison: as, I am as tall as he (is tall.) Love thy neighbor as (thou lovest) thyself. He looks as (he would look) if he were tired.

"As" when it follows "such" or "same" is a conjunctive pronoun: as, He is not such a fool as he looks. Tears, such as angels weep, burst forth. He drives the same horse as his brother.

"As" indicates a kind of appositive connection in: He gained fame as an orator. He did his duty as captain,

PUNCTUATION.

Punctuation marks assist the reader in grasping the meaning of a passage.

MARKS USED IN PUNCTUATION.

Period Colon Semicolon	Interrogation Mark Exclamation Mark Dash	?
Comma ,	Quotation Marks, double " " and single	.,
Parentheses ()	Brackets	[]

The **Period** is used at the end of assertive and imperative sentences, and after abbreviations, initials, headings, and Roman numerals used in numbering: as, Col.; D. A. Smith.; Punctuation.; XXV.

The Colon is used before:-

- (a) A direct quotation, as, Bacon said: "Crafty men contemn studies; simple men admire them; and wise men use them."
- (b) A summary, as, The kinds of co-ordinate conjunctions are four: copulative, alternative, adversative, and causal.
- (c) A clause that seems to be added as an afterthought, as, Study to acquire a habit of accurate expression: no study is more important.

The Semicolon is used :-

- (a) When several independent clauses are united in one sentence to express a somewhat complex thought, as, In the youth of a state, arms do flourish; in the middle age of a state, learning; and then both of them together for a time; in the declining age of a state, mechanical arts and merchandise.
- (b) When the clauses in a sentence have smaller divisions marked by commas, as: To watch the corn grow, or the blossoms set; to draw hard breath over ploughshare or spade; to

read, to think, to love, to pray, are the things that make men happy.

(c) Before as, namely, i.e., e.g., when used to introduce lists of examples or illustrations.

The Comma is used:

- (a) Generally, to separate distinct but closely related elements of a sentence.
- (b) To separate a number of words or groups of words of the same class when they follow one another: as, Reading, writing, spelling, and composition are taught here. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.
- (c) To separate from the rest of the sentence the subjective of address, the absolute subjective, and phrases in apposition: as, O my children, life is sunshine. Night having fallen, the chase ended. Paul, the apostle to the Gentiles, was weak in body.
- (d) To separate any phrase or clause placed out of its usual position: as, He, in his passion, used harsh language.
- (e) To mark an ellipsis: as, Caesar came, saw, conquered. The Interrogation Mark is used as the sign of a question. The Exclamation Mark is used after any word or group of words that expresses strong feeling.

The Dash is used: --

- (a) To indicate an abrupt break in the thought, or a change in the mode of expression: as, I have often told you that he ——, but I will not repeat it. He is very generous with —— other people's money.
- (b) To enclose a short parenthetical expression: as, Lord Marmion turned—well was his need—and dashed his rowels in his steed.

The Double Quotation Mark is used to enclose a direct quotation of another's language: as, Goldsmith says: "People seldom improve when they have no other model but themselves to copy after." The quotation mark includes the terminal punctuation mark.

The Single Quotation Marks are used to indicate a quo-

tation within a quotation.

Marks of Parenthesis and Brackets are used to enclose something incidental or explanatory which can be omitted without injuring the sense: as, Know then this truth (enough for man to know), virtue alone is happiness below.

EXERCISES.

I.

- (a) Classify the following sentences (1) according to the kind of thought expressed, and (2) according to the form of the sentence.
- (b) Give the complete word-subject and complete wordpredicate of each,

1. Unto the pure all things are pure.

- 2. Sound of vernal showers on the twinkling grass, rain-awakened flowers, all that ever was joyous and clear and fresh, thy music doth sur-
- 3. Somewhat back from the village street stands the old-fashioned country seat. Across its antique portico tall poplar trees sair shadows throw.

4. Can storied urn or animated bust back to its mansion call the fleeting breath?

5. Happy he with such a mother!

6. He laughs best who laughs last.

7. In the workshop, on the farm, or wherever

you may be, from your future efforts, boys, comes a nation's destiny.

8. He is the freeman whom the truth makes free.

9. Dust thou art to dust returnest was not spoken of the soul.

10. Not what we think but what we do makes saints of us.

11. All that's great and good is done just by patient trying.

12. A chill no coat, however stout, of homespun stuff could quite shut out; a hard dull bitterness of cold, that checked, mid-vein, the circling race of life-blood in the sharpened face, the coming of the storm foretold.

13, Half-a-loaf is better than no bread.

14. Thrice is he armed that hath his quarrel just.

15. That which should accompany old age, as honor, love, obedience, troops of friends, I must not look to have.

16. Beneath those rugged elms, that ye v-tree's shade, where heaves the turf in many a meuldering heap, each in his narrow cell for ever laid, the rude forefathers of the hamlet sleep.

17. He who acts in spite of fear may be even more brave than he who has no fear.

18. The face you wear, the thoughts you bring, a heart may heal or break.

19. Thou hast a tongue, come, let us hear ite tune.

20. There's a divinity that shapes our ends, rough-hew them as we will.

21. The chastity of honor, which felt a stain like a wound, which inspired courage while it mitigated

ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil by losing its grossness, is gone.

22. "Hear'st thon," he said, "the loud acclaim with which they shout the Douglas name?"

11.

- (a) Classify the following sentences according to form.
- (b) Write out the clauses and phrases and classify them.
- (c) Parse the conjunctions and prepositions :- -
- 1. He that died at Azan gave this to those who made his grave
- 2. We were the first that ever burst into that silent sea
- 3. The parent who sends his son into the world uneducated defrauds the community of a useful citizen and bequeaths to it a nuisance.
- 4. All that tread the globe are but a handful to the tribes that slumber in its bosom.
- 5. Sometimes the thing our life misses helps more than the thing which it gets.
- 6. She had told Tom that she would like him to put the worms on the hook for her, although she accepted his word when he assured her that worms couldn't feel.
- 7. When other power decays and other pleasures die, we still may set our dark to-days in the light of days gone by.
- 8. None preaches better than the ant, who says nothing.
- 9. It is seldom that we learn how great a man is until he dies.

10. The imprudent man reflects on what he has said: the wise man, on what he was going to say.

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- 11. One who is contented with what he has done will never become famous for what he will do.
- 12. Ah! that thou could'st know thy joy ere it passes, barefoot-boy.
- 13. He who fights and runs away may live to fight another day; but he who is in battle slain may never hope to fight again.

14. To live in hearts we leave behind is not to die.

15. Slight is the sting of his trouble whose winnings are less than his worth; for, he who is honest is noble, whatever his fortune or birth.

16. A time there was, ere England's griefs began, when every rood of ground maintained its man.

III.

Parse the nouns and pronouns in the following:-

- 1. Contentment is better than gold.
- 2. Few shall meet where many part.
- 3. A soft answer turneth away wrath.
- 4. The cattle upon a thousand hills are His.
- 5. All that glitters is not gold.
- 6. I think of those upon whose rest he tramples.
- 7. Slow and steady wins the race.
- 8. Birds of a feather flock together,
- 9. Truth crushed to earth shall rise again, the eternal years of God are hers.
- 10. Our to-days and yesterdays are the blocks with which we build.

- 11. Necessity is the mother of invention.
- 12. Breathes there a man with soul so dead, who never to himself hath said: "This is my own, my native land!"
 - 13. Enough is as good as a feast.
- 14. In that mansion used to be free-hearted hospitality; his great fires up the chimney roared; the stranger feasted at his board.
- 15. Let not Ambition mock their useful toil, their homely joys and destiny obscure; nor Grandeur hear with a disdainful smile the short and simple annals of the poor.
 - 16. Little and often fills the purse.
- 17. Duncan is in his grave; after life's fitful fever he sleeps well; freason has done his worst; nor steel, nor poison, malice domestic, foreign levy, nothing can touch him further.
 - 18. Every person should strive to do his best.
- 19. When she had passed it seemed like the ceasing of exquisite music.
- 20. Knowledge and wisdom far from being one, have oft-times no connection. Knowledge is proud that he has learned so much; wisdom is humble that he knows no more.
- 21. Hypoerisy is a sort of homage that vice pays to virtue.
 - 22. We supposed it to have been him.
- 23. Some are born great, some achieve greatness, and some have greatness thrust upon them.
- 24. True ease in writing comes from art, not chance, as those move easiest who have learned to dance.

25. She sent the deathless passion in her eyes thro' him, and made him hers and laid her mind on him, and he believed in her belief.

26. She is a creature not too bright and good for human nature's daily food, for transient sorrows, simple wiles, praise, blame, love, kisses, tears and smiles.

27. There was once a pretty chicken, but his friends were very few, for he thought that there was nothing in the world but what he knew. So he always in the farmyard had a very forward way, telling all the hens and turkeys what they ought to do and say.

IV.

Parse the verbs and verb-phrases, infinitives, gerunds and participles in the following:—

1. The evil that men do lives after them.

2. Into each life some rain must fall, some days must be dark and dreary.

3. Cheerily then, my little man, live and laugh

as boyhood can.

4. True worth is in being, not seeming.

5. To know the beauty of cleanness the heart must be clean and sweet; we must love our neighbor to get his love,—as we measure he will mete.

6. The gifts that we have, heaven lends for right using, and not for ignoring, and not for abusing.

7. Failing in this they set themselves, after their custom on such occasions, to building a rude fort of their own in the neighboring forest.

8. If wishes were horses beggars might ride.

- 9. So here hath been dawning another blue day; think, will thou let it slip useless away?
- 10. Early to bed and early to rise makes a man healthy, wealthy, and wise.
- 11. Ah! then and there was hurrying to and fro, and gathering tears and tremblings of distress.
 - 12. I saw him run after a gilded butterfly.
- 13. Ere he blew three notes small feet were pattering, wooden shoes clattering, little hands clapping, and little tongues chattering, and, like fowls in a farmyard when barley is scattering, out came the children running.
- 14. And out again I curve and flow to join the brimming river, for men may come and men may go, but I go on forever.

15. Doing nothing is doing ill.

- 16. They are slaves who will not choose hatred, scoffing, and abuse, rather than in silence shrink from the truth they needs must think.
- 17. I would my daughter were dead at my foot and the jewels in her ears.

18. Giving is better than receiving.

19. If a line is parallel to a line of a plane, it is parallel to that plane.

20. If a plane intersect two parallel lines, the lines of intersection shall be parallel.

21. It is better to fight for the good than to rail at the ill.

22. Let us be content in work to do the thing we can, and not presume to fret because it's little.

23. The blue deep thou wingest, and singing still dost soar, and soaring, ever singest.

- 24. If he were my own brother 1 should condemn him.
- 25. The greatest pleasure I know is to do a good action by stealth and to have it found out by accident.
- 26. It is not growing like a tree in bulk doth make man better be; or standing long an oak three hundred years, to fall a log at last, dry, bald, and sere.
 - 27. Though He slay me yet will I trust in Him.
- 28. To scatter plenty o'er a smiling land and read their history in a nation's eyes their lot forbade.
- 29. Get ready, lest occasion call us and show us to be laggards.
- 30. The angles at the base of an isosceles triangle are equal, and if the equal sides be produced the angles on the other side of the base shall also be equal.
- 31. For good lieth not in pursuing, nor gaining of great nor of small; but just in the doing, and doing as we would be done by is all.
- 32. What man would dare to describe the setting of the sun?

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- (a) Give the name and relation of each phrase in the following.
 - (b) Parse the adjectives and adverbs.
- 1. I never was on the dull, tame shore but I loved the great sea more and more.
- 2. With a slow and noiseless footstep comes that messenger divine.

- 3. This is the ship of pearl which poets feign sails the unshadowed main,—the venturous bark that flings on the sweet summer wind its purpled wings in gulf enchanted, where the siren sings, and coral reefs lie bare.
 - 4. United we stand, divided we fall.
- 5. New are the leaves on the oaken spray, new the blades of the silky grass; flowers that were buds but yesterday peep from the ground where'er I pass.
- 6. And look at the broad-faced sun, how he smiles on the dewy earth that smiles in his ray, on the leaping waters and gay young isles, ay, look, and he'll smile thy gloom away.
- 7. Robert of Lincoln at length is made sober with work, and silent with care; off is his holiday garment laid, half-forgotten that merry air.
- 8. Very few men, properly speaking, live at present: most are preparing to live another time.
- 9. Unheard, because our ears are dull; unseen because our eyes are dim, He walks our earth, the Wonderful, and all good deeds are done to Him.
- 10. Though the mills of God grind slowly, yet they grind exceeding small.
- 11. Ayr, gurgling, kissed his pebbled shore, o'erhung with wild woods, thickening, green; the fragrant birch and hawthorn hoar twined amorous round the raptured scene.
- 12. I wandered lonely as a cloud that floats on high o'er vales and hills, when all at once I saw a crowd, a host, of golden daffodils.
 - 13. If he but touch the mountains, they smoke.

- $14.\,$ Λ tender child of summers three, seeking her little bed at night, turned on the dark stair timidly: "O, mother! take my hand," said she, "and then the dark will all be light."
- 15. 'Tis heaven alone that is given away, 'tis only God may be had for the asking.
 - 16. Be not righteous overmuch.
- 17. Besides, this Duncan hath borne his faculties so meek, hath been so clear in his great office, that his virtues will plead like angels, trumpet-tongued, against the deep damnation of his taking off.
- 18. Under God we are determined that wheresoever, whensoever, or howsoever we shall be called to make our exit, we shall die free men.
- 19. The air is full of farewells to the dying, and mournings for the dead; the heart of Rachel, for her children crying, will not be comforted.
- 20. Yet not unmeet it was that one, like that young friend of ours, so gentle and so beautiful, should perish with the flowers.

PASSAGES FOR ANALYSIS.

- 1. To me the meanest flower that blows can give thoughts that do often lie too deep for tears.
- 2. Beautiful hands are they that do work that is noble, good and true; busy for others the long day through.
- 3. Build me straight, O worthy master,—staunch and strong, a goodly vessel that shall laugh at all disaster, and with wave and whirlwind wrestle.
- 4. Sunset! a hush is on the air, their gray old heads the mountains bare as if the winds were saying prayer.

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- 5. I would the great world grew like thee, who grewest not alone in power and knowledge, but from hour to hour in reverence and in charity.
- 6. Let him that thinketh he standeth take heed lest he fall.
- 7. A man should never be ashamed to own that he has been in the wrong, which is but saying in other words that he is wiser to-day than he was yesterday.
 - 8. Then the maiden clasped her hands and prayed

That saved she might be;

- And she thought of Him who stilled the waves On the lake of Galilee.
- 9. There at the foot of yonder nodding beech
 That wreathes its old fantastic roots so high,
 His listless length at noon-tide would he
 stretch,

And pore upon the brook that babbles by.

10. Near yonder copse, where once the garden smiled,

And still where many a garden flower grows wild;

There, where a few torn shrubs the place disclose,

- The village preacher's modest mansion rose.

 11. But the half of our heavy task was done,
 When the clock struck the hour for retiring;
 And we knew by the distant and random gun
 That the foe were sullenly firing.
- 12. Then, with eyes that saw not, I kissed her,
 And she, kissing back, could not know
 That my kiss was given to her sister
 Folded close under deepening snow.

13. He that cannot forgive others breaks the bridge over which he must pass himself; every man has need to be forgiven.

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- 14. Who gives himself with his alms feeds three: himself, his hungering neighbor, and Me.
- 15. Dry clashed his harness in the icy caves and barren chasms, and all to left and right the bare black cliff clang'd round him, as he based his feet on juts of slippery crag that rang sharp-smitten with the dint of armed heels.
- 16. The mayor sent east, west, north and south, to offer the piper by word of mouth,—wherever it was men's lot to find him,—silver and gold to his heart's content.
- 17. Once in an ancient city, whose name I no longer remember, raised aloft on a column, a brazen statue of Justice stood in the public square, upholding the scales in its left hand, and in its right a sword, as an emblem that Justice presided over the laws of the land and the hearts and homes of the people.
- 18. the nightingale thought, I have sung many songs,
 But never a one so gay,
 For he sings of what the world will be When the years have died away.
- 19. Were a star quenched on high,
 For ages would its light,
 Still travelling downward from the sky,
 Shine on our mortal sight;
 So when a great man dies,
 For years beyond our ken,
 The light he leaves behind him lies
 Upon the paths of men.

- 20. The summer's flower is to the summer sweet,
 Though to itself it only live and die;
 But if that flower with base infection meet,
 The basest weed outbraves its dignity.
- 21. 'Tis not because the ring they ride,
 And Lindesay at the ring rides well,
 But that my sire the wine will chide
 If 'tis not fill'd by Rosabelle.
- 22. My hair is gray, but not with years,
 Nor grew it white
 In a single night,
 As men's have grown from sudden fears:
 My limbs are bow'd, though not with toil,
 But rusted with a vile repose,
 For they have been a dungeon's spoil,
 And mine has been the fate of those
 To whom the goodly earth and air
 Are bann'd, and barr'd—forbidden fare.
- 23. If to be absent were to be

 Away from thee;

 Or that when I am gone
 You or I were alone;

 Then, my Lucasta, might I crave
 Pity from blustering wind or swallowing wave.
- 24. Life! I know not what thou art,
 But know that thou and I must part;
 And when, or how, or where we met
 I own to me's a secret yet.

PART SIX.

ELEMENTARY COMPOSITION.

PREFATORY NOTE.

Composition is a subject in which, perhaps more than in others, the spontaneous co-operation of the pupil is essential. In the earliest stages, at least, the teacher's work is more than half done when the pupil has become interested and has been induced freely to express what is in his mind. Two points must therefore be always remembered:—

First: The themes assigned should be such that the pupil may have abundant material upon which to draw. This may be secured (a) by providing the material, e.g., by requiring the reproduction of stories (or accounts of concrete things and processes) with which the pupil is already familiar, or with which he has been made acquainted for the purposes of the composition. The passages to be reproduced should be short and simple, and of a character likely to interest the The same object may be secured (b) by drawing upon the pupil's actual experiences. In this case, it is needful by questioning to make the child aware of the fact that he does possess material, and to indicate the selection he is to make. Without such assistance his experiences are likely to seem to himself so commonplace, so much a matter of course, that he feels helpless, and thinks he has nothing to say. Judicious questioning must reveal what he actually has in store, and indicate its salient points. He should, finally, be required to express the result of the questioning in a continuous oral statement. This method may, indeed, be employed with advantage in all sorts of themes, not merely as a preliminary to writing, but for the purpose of developing fluency and correctness in utterance. In teaching other subjects, it may be distracting to turn aside from the matter of the answer to correction of the form; but here a much-needed opportunity is afforded for drawing attention to mistakes in pronunciation and grammar, to incoherency, and other defects of ordinary speech.

Second: The standard of what is expected in composition should be carefully adjusted to the immaturity of the pupil. It is easy to find fault with compositions; experienced writers know that they can criticize their own works interminably. It is not criticism so much as help and encouragement that the beginner needs. To point out everything that might be improved in the composition of a child is to overwhelm him with the sense of hopelessness. From the outset, general neatness and correctness in matters covered by the Preliminary chapter (pp. 166-170) should be rigidly exacted. Further, absolute errors in grammar and in the use of words should be pointed out - not with censure, but as inaccuracies to be avoided in future. In time, as he gains confidence, his attention may be drawn to such things as the excessive use of "and" and the need of more periods. At a later stage, defects in the arrangement of his thoughts may be pointed out-that the succession of sentences is not the best, and that here and there ideas have been omitted which should have been inserted. The earlier criticism should be mainly directed to the thought; the beginner should not be made self-conscious by much reference to style-to the fact, for example, that the sentences are short and jerky. Again, the consideration of the effective ordering of the thought in the whole essay and in the paragraph should precede the consideration of the Sentence. The latter should come only in the latest stages of the Public School course, and then time should be liberally devoted to the structure of the sentences, the study of its laws, the analysis of good sentences, the pointing out of the common mistakes in sentence structure, and the making of longer and more complicated sentences by the pupil himself. The last mentioned exercise may be practised by the synthesis of shorter seatences, but perhaps better by the paraphrase of suitable poetic passages.

PRELIMINARY.

THE AIM.

The main aim of the teaching and practice of composition is to enable us to express our thoughts so that others may with the least possible difficulty know exactly what we wish to say. This is a power that is very necessary to all, whether

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it be employed in ordinary talk, or in letters to our friends, or in business communications either by word of mouth or by writing. In all these cases, as well as in writing books and in making speeches, it is highly desirable that we should be able in the fewest words to make exactly clear to others what we wish to say. In all these cases the ideas are already in our minds, and the problem is properly to express them in language. In Composition we learn to collect our thoughts in regard to some subject, to arrange them in the best order, and to express them in clear, brief and appropriate language. In Composition, therefore, two tests should be continually applied: Does my expression represent my thoughts accurately? Will it convey them with certainty and ease to the minds of others? Now, boys and girls often make their work in this subject difficult and disagreeable through supposing that the ideas which they should put in their compositions ought to be something wiser or more unusual than their ordinary thoughts, or should be put into fine words and phrases. On the contrary, the proper material for compositions are the thoughts that come to us most easily and naturally in regard to the subject as gned, and the more simply and directly these thoughts are expressed the better. If a boy is asked to write about horses, or experiences on a fishing expedition, it is not expected that he will have anything new or interesting to say on these subjects, but that he shall tell what he knows about horses, or what happened to him while fishing, in a clear, correct and orderly fashion.

TERMINAL PUNCTUATION.

Turn to p. 13 and notice the marks at the close of each of the sentences in XIII.; then turn to pp. 150-151 and learn the rules for Period, Interrogation Mark, and Exclamation Mark.

CAPITALS.

Notice the use of capitals in the following:

He then said: "You may not be acquainted with the stanza.-

'O may my soul on Theo repose, And may sweet sleep my cyclids close— Sleep that may me more vigorous make To serve my God when I awake.'

It was written by Bishop Ken, whose Morning Hymn is familiar wherever the English language is spoken."

- A capital letter should begin -
- 1. The first word of every sentence.
- 2. The first word of every line of poetry.
- 3. The first word of a quotation when the exact language of the speaker is employed. (For example, in the passage above we have: "He then said: "You may not," etc., but we would have—He then said that h might not be acquainted—where the quotation is indirect, i.e., the exact words of the speaker are not repeated.)
- 4. Names of the Deity; usually also pronouns referring to the Deity.
 - 5. Proper nouns and pr per adjectives.
 - 6. The pronoun I and the interjection O (not, however, oh).
- 7. Words used as titles, and words used as proper names. (For example: It was written by Bishop Ken. He lives on the shores of Lake Erie).
- 8. The names of the days of the week and of the months of the year, but not the names of the seasons
- 9. The principal words in the titles of books, essays, chapters, etc. (i.e., all words except articles, prepositions, and conjunctions have capitals, as The Adventures of a Faithful Slave).

PRACTICE.

Rewrite the following, employing the proper terminal punctuation marks and capital letters where needful:

christmas day came on sunday this winter—his last words were more light—who wrote the novel called the mill on the floss—did you say Scott—how absurd—the best loved of european rulers was queen victoria—in the acts of the apostres we are told that the people of ephesus cried out to the space of two hours great is dama of the ephesians.

GENERAL DIRECTIONS FOR COMPOSITIONS.

1. Write neatly and legibly.

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- 2. Be careful about spelling.
- 3. The title of a composition should be at least an inch and a half from the top of the page, and should occupy the middle part of a line.
- 4. There should be an even margin, at least an inch and a half wide, on the left-hand side of the paper; but on the right hand the lines should be filled out. (Only at the close of a paragraph the line may be unfilled. See p. 183.)
- 5. When it is necessary to break a word between two lines, divide according to syllables and pronunciation, and indicate that the word is incomplete by a hyphen (-) at the close of the first line, for example: con-clude, mo-tion, o-cean.

Do not break monosyllables or short dissyllables like real, lion. When in doubt, do not break the word; a little care in spacing will avoid a blank or undue crowding.

- 6. The rules for punctuation and for capitals already given should be observed.
- 7. Write each composition at least twice—the first time fixing your attention mainly on your thought; the second time on the expression.

PRACTICE.

Write the following passage, observing all the directions which have been given, and making the first phrase the title:

The fox and the grapes—have you never heard people exclaim o the grapes are sour—the expression is used when someone pretends to despise what he really would like but cannot get—i will tell a story to account for the use of these words—long ago there was a fox called reynard—he lived among the beautiful vineyards in france—one day he was returning hungry and this ty from a walk—it was a hot september day and the ripe clusters of grapes hung temptingly from the vines—he thought to himself o what a delightful supper these grapes will make me—he jumped to seize them but they were beyond his reach—he tried again and again but in vain—at last he gave up and went away muttering the grapes are sour.

COMPOSITIONS: FIRST SERIES.

MODEL I.

A CLEVER PONY,

On a beautiful estate which stretched along the banks of a pretty stream, there lived the little daughter of an English gentleman. She had many playthings, but of all her possessions she loved best a tiny pony. She not only rode upon his back, but, having no brothers or sisters with whom to play, she even made him, in some measure, a companion. He, in return, would follow her about the park, and when she was amusing herself in the meadow, would linger near to be fed or caressed. One day she was gathering flowers on the

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banks of the stream, while the pony, as usual, was grazing at no great distance. Suddenly she slipped down the bank into water deep enough to drown her. There was no one near to pull her out or to give her a helping hand. But the cries of his little mistress fell upon the pony's ears. Plunging into the stream he seized her frock between his teeth, and drew her ashore with such gentleness that she was not hurt by anything worse than the fright, from which she soon recovered.

Questions on the Model: Where did the little girl of whom this story is told live? Tell anything else you know of her circumstances.—What was her chief possession? How did she treat the pony, and how did the pony treat her? What happened to the little girl? What did the pony do? What were the consequences?

With these questions before you and without looking at the Model, write the story of A Clever Pony.

II. Questions on The Fox and the Grapes (p. 170): What was the fox called?—Where did he live?—Where did he go?—What time of the year was it?—What did he see?—What did he say to himself?—What did he do? How did it end?

With these questions before you write the story of The Fox and the Grapes.

III. Read carefully the story A Child Saved by a Doy, on pp. 94-96 of the First Reader (Gage's New Canadian Readers).

Questions on A Child Saved by a Dog: Where and when did the fire begin?—Where was the child? What did the mother do?—What happened to her? What did the dog do?—What were the consequences for the child?

With these questions before you as a guide, write the story.

In the same way, write compositions on the following themes:

IV. The Grateful Cat (First Reader, pp. 39-40): What misfortune happened to the cat?—What did the cat do, in consequence?—What did the lady do?—With what result?—Tell how the cat went to the lady's window and what it did.—What was afterwards the practice of the cat, and how did the lady treat it?

V. The Two Pigs (First Reader, pp. 47-51): Where did the two girls live?—What visit did they make?—What did they do during their visit?—What present did they get?—How did they treat their pets?—How did they come to leave them?—Tell about the girls seeing their pets again.

VI. A Night with a Wolf (Second Reader, pp. 121-123): Describe the place where the traveller was.—Describe the sort of night it was.—What did the traveller do?—Describe under what circumstances he encountered the wolf.—What happened?—How did it all end?

VII. The Crow and the Fox (Second Reader, pp. 93-95): What piece of luck befell the crow?—In what circumstances did the fox meet him?—How did the fox act?—What did the fox say to the crow?—What impression did it make on the crow? What request did the fox make?—What was the result?—Give the moral.

VIII. The Foolish Mouse (Second Reader, pp. 89-92): Where did the mouse live?—What did she do?—What did she, in consequence, tell her mother?—What did the mother reply?—What is the moral?

COMPOSITIONS: SECOND SERIES.

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LETTERS.

Letters to friends are usually intended to take the place of intercourse by word of mouth; so that in style and arrangement they ought to approach very closely to the speech of ordinary life. They are, of all kinds of composition, the least formal, the least subject to rule. The writer should say much the same things that he would say to his correspondent, were they face to face, and in much the same language and manner; so that words and phrases may be employed which are not sufficiently warranted by good usage to be permitted in the more literary sorts of composition.

Though friendly letters may, accordingly, be regarded as the simplest and easiest kind of writing, the vagueness and breadth of the subject will be felt by the beginner as a difficulty. The choice is so wide that he does not know what to select. In letters written for practice, it is therefore better to fix on some particular theme: an account of a visit to my cousin; what I did last Sunday; what I do at school, etc. In course of time, the learner will attempt letters of the character most usual in a friendly correspondence which are intended to bring the writer into touch with his correspondent, to give an impression of what the writer is doing, feeling and thinking.

In business letters the chief aims are absolute clearness and the utmost brevity compatible with clearness. Everything that does not bear upon the object of the letter must be rigidly excluded.

The external form of a letter is exhibited in the following model:

Unionville: P.E.I., July 8th 1903.

A B. Merchant & Co.,

17 Concord Street:

Charlottctown:

Gentlemen;

In answer to your advertise ment in the Island Banner. I beg to apply for the position of typewruser in your office. I have already had a year's experience as typewriter to the firm of Stalkey & Co; & Dury Lane, Besten, to whom I refer you as to my character and ability.

Should you consider my application farvrably, I would be able to enter upon my duties immediately I am,

> Yours respectfully, (Miss) Jane Taylor.

Notice particularly in the model

- 1. The **Heading**: the place and date, in the upper right-hand corner.
- 2. The **Direction:** the name of the correspondent and his address. In letters of friendship the Direction is not inserted.
- 3. The **Salutation**, which varies according to circum stances: the more formal phrases (hence employed in business communications) are Sir, Dear Sir, Madam (both to married and unmarried ladies), Dear Madam; in the plural, Gentlemen, Sirs, Dear Sirs, Ladies, Mesdames; in friendly letters the term which follows the Dear should be that with which you address your correspondent in talking to him: My dear Father, Dear Tom, Dear Aunt, Dear Mrs. Smith, My dear Dr. Blank, etc.
- 4. The Conclusion, which again varies as the Salutation, e.g.,

Believe me, Dear Father,
Your affectionate daughter
Jane.

Instead of Believe me, may be substituted I am, I remain. The repetition of the Salutation after Believe me is formal, and not necessary; indeed, this whole line may be omitted. For the second line may be substituted Yours affectionately, Yours very sincerely, Yours truly, Yours respectfully. The last two are especially fitted to more formal communications. The ordinary signature follows and should be written very distinctly. With relatives and intimate triends, the Christian name merely may be employed.

The pupil must particularly notice and imitate the place and arrangement of these parts of a letter, the use of capitals and of punctuation marks. Do not crowd the heading, or direction; leave abundant space (about a third of the page)

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before commencing the main body of the letter. Leave no margin; do not use ruled paper. In friendly letters note-paper should be employed, and the envelope should be one into which the sheet, when folded over across the middle, fits exactly; in business letters latitude is allowed in these matters.

The direction upon the envelope should be written very legibly in the following manner:

STAMP.

a. B. Merchant & Co; 17 Concord Street, Charlottetown, P. E. J.

The punctuation at the ends of the lines on the envelope may be, and perhaps usually is, omitted.

The following is an example of the sort of letter a boy might naturally and properly write. Copy it on note-paper in proper form:

MODEL III.

637 Beacon Street, Quebec. June 26th 1903. Dear Mother—I write this letter to-night as I promised but I am so tired and sleepy that it will be very short. When you left the deck, I did feel a

little lonesome and homesick; but as soon as we were fairly off, I got interested in what was going on and in the beautiful scenery. I struck up an acquaintance with some boys on board, and the time passed pleasantly enough. As you thought, I grew terribly hungry and devoured every bit of that nice lunch. When we came near the end of our journey, I began to wonder if there would be any one to meet me, and what I should do, supposing there were not. But when Cape Diamond and Quebec came in view I forgot everything else, and never gave a thought to the possibility of uncle's not meeting me, until I saw him waiting on the landing-stage.

They are all well here. Good night, dear mother! Give my love to father; I will write to him next. Your affectionate son, Henry.

Write the following letters:-

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IX. To an intimate friend, giving an account of a visit which you have really made, based on the following topics: When did you make the visit?—Whom did you visit? Briefly describe the sort of place (town, village, etc.) you were in.—What had you expected from your visit, and how were these expectations realized?—What did you enjoy most?—Tell some of the things which you did. How long did the visit last?—Your return.—Remembrances to friends.

X. To one of your parents, describing your life during a particular day, or during a typical day. Begin by giving a reason for writing on this subject, and then describe the day, following the chronological order.—A wish for your parent's speedy return.

XI. To an uncle, aunt, or some other elderly friend who takes special interest in you, telling of your progress at school during the past few months. This letter may be based on

the following. What you are going to write about, and why you write on this subject. -Your subjects of study. - Which you prefer and why.—How your favorite study is taught. — What progress you have made of late. How you get along with your school fellows. -What special friendships you enjoy.—Conclusion.

XII. To an intimate from of your own age on various topics: How you happen to write. Some interesting experience you have recently had.—News of what has happened in the circle of friends known to your correspondent as well as yourself.—Invitation to make you a visit, backed by your mother's approval.

XIII. To an intimate friend soon after your return from a visit to her. Pleasant recollections of your visit. Difficulty in settling down, after the visit, to the ordinary life at home and school.—Some changes at school.—Something about an interesting book you are reading.—Letter cut short by some one coming to see you.

XIV. To Dombey & Son, Household Furnishers, 12 Cheapside, Boston, Mass., United States, ordering from their catalogue the Arctic Refrigerator, price \$10.00, and one Domestic Wringer, \$3.50; you enclose post-office order for the amount.

XV. To the Board of Trustees of your own school, applying for the position of teacher.

MODEL IV.

(Abridged from Cowper's Letters.)

OLNEY, August 3rd, 1782.

My DEAR FRIEND:

It is a sort of paradox, but it is true; we are never more in danger than when we think ourselves most secure; nor in reality more secure than when 18

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we seem to be most in danger. Both sides of this apparent contradiction were lately verified in my experience. Passing from the greenhouse to the barn, I saw three kittens (for we have so many in our retinue) looking with fixed attention on something which lay on the threshold of a door nailed up. I took but little notice of them at first, but a loud hiss engaged me to attend more closely, when, behold—a viper! the largest that I remember to have seen, rearing itself, darting its forked tongue, and ejaculating the aforesaid hiss at the nose of a kitten, almost in contact with his lips. I ran into the hall for a hoe with a long handle, with which I intended to assail him, and returning in a few seconds missed him; he was gone, and I feared had escaped me. Still, however, the kitten sat watching immovably on the same spot. I concluded, therefore, that, sliding between the door and the threshold, he had found his way out of the garden into the yard. I went round immediately, and there found him in close conversation with the old cat, whose curiosity being excited by so novel an appearance, inclined her to pat his head repeatedly with her fore foot, with her claws, however, sheathed, and not in anger, but in the way of philosophic inquiry and examination. To prevent her falling a victim to so laudable an exercise of her talents, I interposed in a moment with the hoe, and performed upon him an act of decapitation, which, though not immediately mortal, proved so in the end. Had he slid into the passages where it is dark, or had he, when in the yard, met with no interruption from the cat, and secreted himself in any of the outhouses, it is hardly possible but that some of the family must have been bitten; he might have been trodden upon without being

perceived, and have slipped away before the sufferer could have distinguished what foe had wounded him. Three years ago we discovered one in the same place, which the barber slew with a trowel.

Yours, W. C.

XVI. Write a letter to a friend narrating this incident as happening in your own garden, changing details to suit, if you prefer to do so. Further, substitute a new opening instead of the first two sentences, and invent some natural conclusion for the letter.

XVII.-XIX. Write the following three letters to a friend or a relative: (1) Telling an incident which has actually befallen yourself; (2) an incident that has befallen some one you know; (3) something with regard to an animal, or animals, which you have yourself observed. In each case make a plan of what you propose to say, and submit it to your teacher.

COMPOSITIONS: THIRD SERIES.

MODEL V.

JACK AND THE BEANSTALK.

Long ago, when Alfred was king, a boy named Jack, with his widowed mother, inhabited a lonely cottage in a remote part of England. All they possessed in the world was a red cow; and even that, they at length concluded, must be sold to buy bread. The selling, however, was no easy matter; the market was distant; the widow, feeble; so that to Jack the task must needs be entrusted.

Off tramped the boy, very proud of his responsibility, with the cow before him. Now, Jack was neither very old nor very wise; and when a stranger

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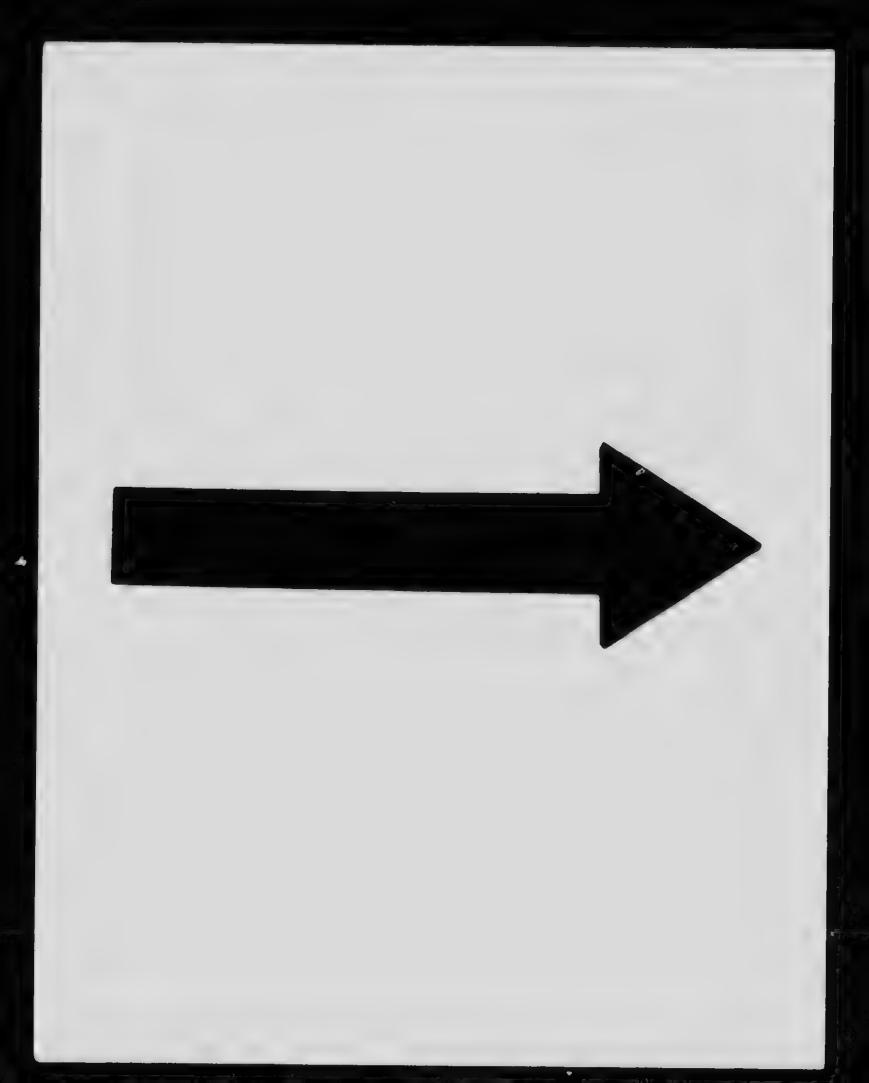
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whom he encountered on the road, drew from his pocket five marvellously beautiful beans, which he asserted were extremely valuable, Jack was easily persuaded to accept them for the red cow. He hastened joyfully home with his prize; but joy was soon changed to sorrow, when his mother instead of applauding his success, burst into tears, flung the beans out of the window and sent Jack supperless to bed.

Next morning he was astonished to see that the beans had taken root and shot up with such rapidity that the stalks seemed to reach the sky. From his window he clambered out upon the leafy branches, and delighted with the ease of the ascent, made his way upwards till, presently, the cottage looked but a speck in the distance. Still unsatisfied, he climbed onwards, and, when almost exhausted, reached the top.

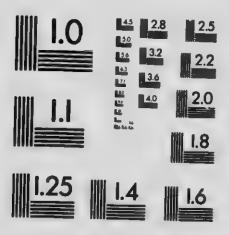
Here stretched before him a grassy plain, where, in the distance, he discerned a castle. "There," thought Jack, who had had neither supper nor breakfast, "I will get something to eat." But, on nearer view, so large and gloomy did it prove, that he might well have hesitated to venture farther. Jack, however, under stress of hunger, knocked at the vast door, which was opened by the ugliest crone you can imagine. Notwithstanding, encouraged by something kindly in her face, he made his request. "A meal," she exclaimed. "Run for your life; a giant lives here, who will make a meal of you." This ogre, however, as it turned out, was absent; the woman, compassionate; and presently Jack, forgetful of danger, was devouring an ample dinner.

He had just satisfied his appetite, when—thud!



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thud!—the sound of gigantic footsteps struck his ear. In a trice, the terrified crone had hidden Jack in the oven, which was luckily cold. The giant entered, sniffing with his nose, and roaring:

Fee! fo! fi! fum! I smell the blood of an Englishman!

"Foolish man," said his wife, "'tis but the blood of the calf you killed for dinner; here it is, ready for you." Still the monster sniffed in the neighborhood of the oven; but, finally sitting down, quickly disposed of the whole calf. The meal over, the woman placed on the table a beautiful live hen. "Lay," said the giant; and forthwith she laid a golden egg. "Lay," repeated the giant, and another egg appeared, until there was a whole plateful of golden eggs. "Ah!" thought Jack, who through a crack saw everything, "a hen like that would be better even than the red cow."

Presently, the monster fell asleep; the woman had gone; Jack, who did not lack daring, crept towards the table. In a moment the hen was under his arm, and he darted through the door. At that instant the hen uttered a loud cackle, its master awoke, and Jack ran for dear life. When the top of the beanstalk was reached, his pursuer was at his heels, but in the descent the nimble lad had the advantage. Jack reached the ground, and, seizing an axe, with a few blows severed the stalk. Down it crashed; and, falling from a tremendous height, the giant lay dead at his feet. Alarmed at the noise, the widow rushed to the door. "See, mother!" cried Jack, "all our troubles are at an end." Gently stroking the hen he said "Lay," and a golden egg fell upon the ground.

Paragraphs.

Notice that this story is broken up into parts called **Paragraphs.** A paragraph is indicated by a line beginning farther to the right than the other lines; the blank space (Indentation) should in MS, extend about half an inch from the margin. As a sentence is a group of clauses and phrases which have a natural connection, so a paragraph is a group of sentences which are connected with one another. Paragraphs represent successive steps in the treatment of a theme; they lighten the reader's task by indicating breathing places where the attention may be relaxed; and are particularly important in treating matters which put some strain on the mind. In narratives, such as we have have been writing, the breaks between the paragraphs usually mark successive stages in the story, e.g., the first paragraph in Jack and the Beanstalk gives the general circumstances of Jack's life; the second, how he came into possession of the beans, etc. This is indicated in the following plan of the story:

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- 1. Introduction: Who was Jack? -Where did he live? Show how poor he was,
- 2. How he got the beans: What happened on the way to market?—How did his mother receive him?
- 3. How he reached a strange land: What of the beans next morning?—What did Jack do?
- 4. How he got a meal in a castle: What did he see at the top of the beanstalk!—What did he do?—What happened at the castle?
- 5. The giant: When and how did the giant appear?-What happened to Jack?—What did the giant do?
- 6. Jack's success: How did Jack get the hen?—How did he escape?—What did he tell his mother?

XX. With this outline before you, write the story of Jack and the Beanstalk, dividing it into paragraphs, on the subjects indicated by the words in italies.

In a similar way reproduce in paragraphs other fairy stories with which you are familiar, e.g.:

XXI. Little Red Riding Hood:

- 1. Introduction: Who was she, and why so called?—Where did she live?—What did her mother bid her do?
- 2. The journey: What sort of a path had she to take?—Whom did she meet?—What did he say? What did he do when he left her?—What did Red Riding Hood do?
- 3. What happened at her grandmother's: What happened when she knocked?—What did she do in the house?—What conversation did she have?—What was her fate?

XXII. Puss in Boots:

- 1. Introduction: What will did the miller make?—How did his youngest son feel?—What did the cat say?—What request did she make?
- 2. The hunting: What did the cat do with the bag?—What with the game?—How did she act at the palace?—What did she say to the king?
- 3. Meeting of the king and the miller's son: What did the miller's son do?—Who passed by?—What did the cat do?—What did the king do?—What impression did the miller's son make?—How did the cat occupy herself?
- 4. What happened at the castle: Whose castle did the cat come to?—What did she do?—What request did she make of the ogre?—What did the ogre do?—What was it he killed?—Who arrived at the castle?—What did the cat say?—What happened to the miller's son?

In the Old Testament a number of very interesting and, even from the literary point of view, admirable narratives are to be found, which may be with profit reproduced. The fact that the language is somewhat remote and unlike our own, makes the exercise a little more difficult for the pupil than in the case of narratives in books of our own time.

XXIII. Daniel in the Lion's Den:

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Read carefully Daniel, chap. vi., and write the story in your own words, according to the following plan: 1. Introduction: Daniel's position and the feeling towards him, and the consequent plan of the great men. 2. The consessequences of the law: The action of Daniel, of the great men and of the king. 3. Daniel in the Den. 4. Conclusion.

XXIV. The Finding of Moses: Read Exodus, chap. i. vv. 8-22 and ii. vv. 1-10, and base upon it a narrative arranged on the following plan: 1. Introduction: Condition of Israelites in Egypt.* 2. The plan of Moses' mother.

3. What Pharaoh's daughter did. 4. Conclusion.

Write a story on the following subjects, ba. each paragraph on the verses indicated in the following plans. The pupil will write with the original passages before him.

XXV. The Rebellion of Absalom: 1. Absalom's preparations (II. Samuel, chap. xv. vv. 1-6).—2. Absalom rebels (vv. 7-12).—3. David's retreat (vv. 13-18, 23, 30).—4. The battle (chap. xviii. vv. 1-8).—5. David hears tidings (vv. 24-33).—6. Conclusion (chap. xix. vv. 1-4).

XXVI. David and Goliath: 1. Who David was (I. Samuel, chap. xvii. vv. 12, 14, 15, 33-37, 42).—2. The condition of the country (vv. 1-11).—3. David in the camp (vv. 13, 17-39).—4. The fight (vv. 40-51).—5. The result (vv. 51-54, chap. xviii. v. 13).

^{*} Do not make this part disproportionately large.

XXVII XXX. Other narratives may be written on plans worked out by the pupil under supervision of the teacher, e.g., Joseph Sold into Slavery (Genesis, chap. xxxvii. vv. 1-35), The Wooing of Rebekah (Genesis, chap. xxiv.), The Victory of Gideon (Judges, chap. vii.), The Flood (Genesis, chaps. vi., vii. and viii).

PUNCTUATION.

Compare the two following passages as to the ease with which you catch the meaning:

- (a) When the Spanish bells says Froude were about striking twelve and save the watch on deck soldiers and seamen lay stretched in sleep certain dark objects which had been seen dimly drifting in the tide near where the galleons lay thickest shot suddenly into pyramids of light flames leaping from ruddy sail to sail flickering on the ropes and forecastles masts and bowsprits a lucid blaze of conflagration.
- (b) "When the Spanish bells," says Froude, "were about striking twelve, and, save the watch on deck, soldiers and seamen lay stretched in sleep, certain dark objects, which had been seen dimly drifting on the tide near where the galleons lay thickest, shot suddenly into pyramids of light, flames leaping from ruddy sail to sail, flickering on the ropes and forecastles, masts and bowsprits, a lurid blaze of conflagration."

As may be seen from this example, the object of punctuation is to group together words that more closely belong to one another, and to mark places where the construction is not continuous; so that, through the eye, the mind may more easily and certainly catch the meaning. It serves a similar purpose to the grouping of letters into words by leaving spaces between the words. If we are to write so that our reader may have the least possible difficulty and doubt in apprehending our meaning, we must punctuate.

Learners are prone to think punctuation is a very difficult matter, and to shirk the labor which it involves; and, indeed, the large number of rules which an exhaustive treatment of punctuation necessitates, is a real cause of difficulty. But the majority of these are only occasionally needful, and may be left to be gradually acquired; whereas attention to a few general rules, such as are given on pp. 150-152 of this book, will enable ordinary writers to make their meaning apparent, and will free them from the necessity of scattering commas and dashes at random, or of not punctuating at all. It should also be remembered that punctuation is to some extent a matter not absolutely fixed, but dependent upon the judgment of the writer. Always apply the test: Does the punctuation mark make my meaning more easily apprehended? If it does not, do not punctuate. Better under-punctuate than over-punctuate.

The points most frequently used, and most likely to be misused, are the period, semicolon, and comma. Of these the period marks the strongest, the comma the weakest break. The period is used between sentences; the semicolon between clauses (the cases where it is used between phrases, may be neglected by the beginner), the comma between clauses, or phrases, or words. A simple sentence with the words and phrases in their natural order does not require internal punctuation. In short sentences, punctuation which would be required in a longer sentence may be dispensed with, because

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THE COMMA.

Within the sentence the comma is the mark most frequently employed, and the most difficult to use correctly.

- (1) It separates the principal clauses of a compound sentence, unless these are very short, as: There was not a ripple on the water, and the branches of the trees were as motionless in the calm as if they had been traced upon canvas.
- 2. Commas are used to enclose phrases and clauses which are parenthetical, i.e., which may be omitted without disturbing the sense of the remainder of the sentence. Hence they are used with words of address, absolute phrases, apposition, etc. (see p. 151 (c)), as: Oliver Cromwell, a member from one of the eastern shires, rose to speak.—Men, they say, are but children of a larger growth.—I think myself happy, King Agrippa, because I shall answer for myself this day.—These logs of wood, kept in their places by mud and stones, make a dam.—His eyes, which grew lighter with age, were then of a deep violet.

Compare the last example with: "The eye which was injured by the explosion, had ultimately to be removed." There is no comma between "eye" and "which" in the latter case, because the clause that follows is not parenthetical, but is restrictive, i.e., the relative clause is necessary to determine what eye is spoken of. Restrictive clauses, unless very short, have a comma at the end.

3. Commas are used between words having the same relation in a sentence, unless there are conjunctions between them, as: The greatest, wisest, meanest of mankind.—I will a plain, unvarnished tale deliver.—How dull it is to pruse, to make an end, to rest unburnished, not to shine in use:—The field was oblong, twenty rods in length, fifteen in breadth.

4. Commas are used to separate off phrases and clauses which do not come in their natural position in the sentences, as: On her road to school, when a very small child, she had to pass a gate where a horrid turkey-cock was generally standing.—In what is familiar and near at hand, he discerns no comeliness,

5. The comma is used to mark an ellipsis, as: To err is human; to forgive, divine. My brother went to Manitoba; yours, to the Klondike.

UNITY, COHERENCE AND PROPORTION.

Coherence.

What has been said of paragraphing indicates that sentences expressing thoughts naturally belonging to one another, should be grouped together. If we are to express our thoughts on any subject so that another person may follow them with the least possible effort, it is evident we must not set down the sentences at random. On the contrary, one of the main requisites in Composition (the word means placing together) is to arrange our ideas in the best possible order. In every species of composition there should be a reason why one sentence and not another comes at a certain place. In narratives, of which we have been treating, the order is nearly always that of the events (for example, in Jack and the Beanstalk: the determination to sell the cow, the driving her to market, the sale, etc.). There are, besides, usually in a narrative, certain things which do not happen but witch do exist, and influence or explain the event. These are called the general conditions, and should usually come first. So, in the model, Jack's general situation is revealed in the opening sentences,

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to he Notice that a story should consist of a linked series; for example, in *lack and the Beanstalk* each fact grows out of the preceding: poverty-sale of cow beans bean-stalks—climbing—new country—castle—giant—hen—riches.

UNITY.

But not only must the thoughts be arranged so that the reader may pass easily from one to another, but there must be selection in these thoughts. Every, sing that comes into the mind when thinking of a topic, should not be set down; but what really belongs to the matter in hand. Even this limitation is not sufficient; we are not usually at liberty to say everything on a theme. We must select those thoughts which are most effective for our purpose. No thought should be inserted in a composition unless it is more effective for the purposes of the composition than any thought excluded; in other words, we must have **Unity**.

For example: the story of Jack, as usually told, is too long for the limits of this book; among other things, Jack is represented as carrying off a magic harp. This is an interesting episode if there is room for it; but as the development of the story evidently lies in Jack's rising from poverty to affluence, the possession of a hen that lays golden eggs is more effective for the conclusion than is the possession of a magic harp. So the former episode is more fittingly included. Unity ought to be regarded to the minutest details: e.g., Jack's going supperless to bed, makes his boldness in approaching the castle more natural.

PROPORTION.

The writer must further remember to give each thought a part of his theme in such detail as is required by its importance in the whole,

COMPOSITIONS: FOURTH SERIES.

Read carefully The Death of Wolfe (Third Reader, pp. 170-8), and on the basis of this writ—a composition on The Capture of Quelic (notice the difference in title), about three foolscap pages (600 words) in length. The composition is to consist of a series of paragraphs on the topics indicated below. As the article in the Reader is more than four times the length of the essay, great condensation and careful selection are imperative.

XXXI. The Capture of Quebec: 1. The passage down the river. 2. Reaching the summit. 3. Preparations of the French. 4. The battle. 5. The death of Wolfe. 6. The death of Montealm. 7. The surrender of the city.

When your composition is complete, compare it with the following:

Model VI.

THE CAPTURE OF QUEBEC.

It was on the evening of twelfin of September, 1759, that the plan for an attack on Quebec was put into execution. The night was clear but there was no moon, and taking advantage of the darkness and of the ebb tide Wolfe with an advance body of sixteen hundred men, in thirty boats, dropped silently down the river past Quebec. As the English neared their landing place—a tiny bay now known as Wolfe's Cove—they were under the necessity of approaching the precipitous, wooded heights which form the bank of the river. Here they attracted the notice of the sentries, but were able to pass themselves off as French supply-boats, and effected a landing without molesiation.

When Wolfe saw the steep path which they must take to reach the summit, and the French guards

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ht a portat the top of it, he coolly remarked to an officer beside him: "You may try it, but I don't think you will succeed." The ascent began. A body of Highlanders encountered one of the sentries, who gave the alarm; but by the time the guard had turned out, the attacking party were fairly numerous; and, after a sharp conflict, succeeded in overpowering their adversaries and reaching the summit. They were soon followed by the main body, who had meanwhile come down the river; and at dawn, the English army, five thousand strong, was arrayed on the Plains of Abraham.

Tidings of what had happened were not long in reaching Quebec; Montalm hastily poured his troops over the St. Charles river, and drew them up under the ramparts of the town. Montalm's army greatly outnumbered the English, consisting of some seven thousand five hundred men, but of these a considerable number were inexperienced Canadian militia. Moreover the spirit of his troops was broken by the hardships they had undergone.

At nine o'clock, the hostile forces were facing one another; at ten, the French advanced, charging impetuously in three columns, and opening fire as soon as they were within range. The British calmly waited the attack; not a shot was fired until the enemy were within forty yards; then, suddenly, a tremendous volley was delivered all along the line. The French staggered and broke under the shock; a panic seized the colonial troops; and the regulars, though they held their ground for a time, were soon overwhelmed by the furious onset. In the pursuit, the Highlanders particularly distinguished themselves. Before the French had reached within the city or their encampment, they had lost some fifteen hundred men, killed, wounded

or taken prisoners. The victory was speedy and decisive. The pursuers were recalled, the British ranks re-formed, so that when Bougainville with fresh troops arrived on their rear, he deemed it expedient to withdraw.

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But the joy of victory was overcast with grief, when the news spread that Wolfe himself had fallen. He led a charge of the Louisbourg gree adiers; and, though twice wounded, still pressed on at the head of his column. A third bullet striking him on the breast brought him to the earth mortally wounded. Being told, in answer to his inquiry, that the French ran, he said, "God be praise." I die happy," and turning on his side calmly breathed his last.

His great opponent Montealm was not long in following him. He, too, had been wounded in the battle, and was norne to the hospital in Quebec. When he heard that he had but a few hours to live, "I am glad," he said, "I shall not see the currender of Quebec."

After the battle the British vigorously pushed forward their preparations for a siege; but no siege was necessary. On the eighteenth of the month the famous citadel of Quebec surrendered.

Read carefully Laura Second (Third Reader, pp. 229-233) and write in your own words a composition (about 400 words in length) on the following theme in a series of paragraphs on the topics indicated.

XXXII. **The Heroism of Laura Secord:** 1. Introduction (general conditions)*. 2. Her resolution and departure, 3. Her journey. 4. Her experience at Beaver Dams. 5, Conclusion.

^{*} The pupit must remember what his theme is, and not follow too closely the first page of his original.

XXXIII. **The White Ship** (*Third Reader*, pp. 214 217). The composition of from 400 to 600 words, with the following paragraph plan: 1. How the Prince came to sail in the White Ship. 2. What happened on board. 3. The shipwreck. 4. The King hears the tidings.

XXXIV. The Taking of Linlithgow Castle (Third Reader, pp. 69-72). Length 400 to 600 words. Paragraph plan: 1. Introductory (general conditions and Binnock's resolve). 2. Difficulties in the way. 3. How the castle was taken.

XXXV. The Story of Lucy Gray (Third Reader, pp. 14-16). Length 400 words. Paragraph plan: 1. Introductory (who Lucy was, description of the place where she lived). 2. Her journey. 3. The search. 4. Conclusion.

XXXVI. The Heroine of Castle Dangerous (Fourth Reader, pp. 226-232). Length 600 words. Paragraph plan: 1. Introduction (based on paragraphs 1-2 of the original). 2. The alarm (paragraphs 3 5). 3. The defence (paragraphs 6-10). 4. The arrival of the Fontaine family (paragraphs 11-12). 5. The defence continued (paragraphs 13-17). 6. Conclusion (paragraphs 18-21).

SEMICOLON.

1. The **Semicolon** is used where a period *might* have been employed, but where the writer wishes to bring the ideas into closer connection. For example, the following passage giving an account of Marie Antoinetta's approach to the place of her execution, might have been arranged in four sentences; but the closer connection between the first and second, and the third and fourth members, respectively, justifies the use of semicolons: "The tricolor streamers on the house-tops occupied her attention; she also noticed the inscriptions on the house fronts. On reaching the Place de la Révolution,

her looks turned toward the Jardin National, formerly Tuilleries; her face at that moment gave signs of lively emotion."

2. The semicolon is used between the clauses of a sentence when one, or both, of these members already contains a comma.

Compare: "Cowper tells us that labor has been softened into mercy, and I think I should have found out the fact for myself," and "Cowper tells us that labor, though the primal curse, has been softened into mercy; and I think that, even had he not done so, I should have found out the fact for myself."

For the use of **other punctuation marks**, the pupil is referred to pp. 150-152.

COMPOSITIONS: FIFTH SERIES.

Model VII.

LACROSSE.

Lacrosse is a field game, played with a ball and stick (five or six feet in length) of light hickory, bent at the top like a bishop's crozier (French crosse). Strings of deer-skins are stretched diagonally from the hooked portion of the crosse to the lower part of the handle so as to form a network—not so tightly as in a battledore or a tennis racquet, nor so loosely as to make a bag. A single ball is employed, made of India rubber and eight or nine inches in circumference. Four posts or poles, about six feet in length, with a small flag at the top of each, complete the equipment. The players are usually twelve on each side, but their

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optional.

At each end of the field the goals are marked by two of the flags, placed some twelve feet from one another, and it is the aim of each party to drive the ball through their opponents' goal. Specially to prevent this, a player—called the goal-keeper is stationed between each pair of flags. The other players, having been distributed at various points over the field, the game opens by two opponents, who have taken positions in the middle of the field, trying to impel the ball, placed between their crosses, in the desired direction. When the ball is free, the other players attempt to scoop it up with the bent end of their crosses, and then, carrying it horizontally upon the netting, to run with it towards the goal. The adverse party seek to prevent this by striking it from the netting with their own crosses. When the person in possession of the ball judges that these efforts are likely to be successful, he throws the ball to some friend more favorably situated, who usually, unless prevented by adversaries, deftly catches it in his crosse and bears it on its way. The ball may be struck off by means of the crosse only, and may in no case be touched by hand or foot; nor may any player intentionally strike, trip up, or lay hold of another.

Notice the order in this description. Using it as a model, describe other games with which you are familiar: Croquet, Lawn Tennis, Football, Baseball, Hockey, Basket Ball, Cricket, Draughts, Ping Pong, etc.

In a similar fashion, describe processes with which you may be familiar, always making a plan and submitting to the teacher before writing the composition, such as: Threshing, Butter-making, Making of Maple Sugar,

Trout-fishing, Skating, Potato Planting, Hay-making, Bread-making, Preserving Fruit.

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the shar, XXXVII. **Iron**, based on the *Third Reader*, pp. 106-111, according to following plan: General description of iron in its natural state.—How is it obtained?—For what purposes?—Describe the preparation of the ore for the manufacturer.*

XXXVIII. **The Goat** (see *Third Reader*, pp. 65-67), according to the following plan: General description of the goat.—Its habits in a natural state.—Its habits in domestication.—Its uses to man.

XXXIX. **The Peacock** (see *Third Reader*, pp. 125-126), according to the following plan: Description of the more striking points in its appearance.—Where it originated and how it lives there.—How it came thence.—Some of its habits, its character, and its use.

XL. The Beaver. (Study Fourth Reader, pp. 15-20, and determine the subject of each paragraph; then, with these subjects as a plan, write your composition.)

In the case of the four following compositions, the facts are to be obtained from the articles in the Readers. As the arrangement of the originals is open to criticism, the pupil should make his own plan and submit it to the teacher:

XLI.-XLIV. **The Dog** (Third Reader, pp. 39-45); **The Horse** (Third Reader, pp. 91-96); **The Elephant** (Fourth Reader, pp. 39-45); **The Tiger** (Fourth Reader, pp. 99-103).

^{*} The pupil will notice that this essay requires him to select from and rearrange the matter of the original.

THE SENTENCE.

The beginner naturally expresses himself in very short and simple sentences. But as he grows more mature, such sentences no longer represent what he wishes to say. His thoughts, he feels, are not all of the same importance, and ought not, therefore, to be strung out side by side in a series of co-ordinate clauses. The child telling how he met with an accident on the crowded streets, may begin: "My father gave me ten cents. I wanted to buy a tin horse. I went down town," etc. The purpose of these sentences is to explain how he came to be where the accident occurred. last is, then, the important sentence; the others should be subordinated to it: "My father having given me ten cents, I went down town to buy a tin horse." By bringing our assertions thus into larger sentence units, we represent our thought more accurately. We gain in force, inasmuch as we put the main idea into the principal clause; we gain in clearness, since we indicate more exactly the relation between our ideas, and save our readers the trouble of inferring theirs; finally, we gain in compactness.

The art of combining our thoughts into effective complicated sentences may be mastered by the study and imitation of the sentences of good writers, and the unsparing criticism of our own. We should particularly consider each sentence under certain general aspects:

UNITY.

"A well-constructed sentence contains one and but one leading thought, and presents it from one and but one point of view." (Hill's Foundations of Rhetoric.) This condition is evidently fulfilled by the following: "On a bye-street stands a wooden house." It is not the less fulfilled in the

following more elaborate sentence: "Half-way down a byestreet of one of our New England towns stands a rusty wooden house, with seven acutely peaked gables facing towards various points of the compass, and a huge, clustered chimney in the midst." Here the assertion is the same; the added details serve to enrich subject and predicate, but do not in any way confuse the picture. On the other hand, consider the second of the following sentences: "Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tenison, Bishop of Lincoln, to succeed him." Here the relative clause introduces something that is not really subordinate to the main thought, hence the sentence is defective in Unity. Had it, however, read, "who had nominated him to the bishopric of Lincoln," this objection could not have been made, since the thought of the relative sentence would have been interpreted as a proof or exemplification of the main statement. Again, Irving, sp. aking of the capture of an Indian chief, says: "Being questioned by one of the English who first came up with him, and who had not attained his twenty-second year, the proud-hearted warrior, looking with proud contempt upon his youthful countenance, replied, "You are a child-you cannot understand matters of war." The numerous details here annexed to the main assertion explain or give significance to it. Hence Unity is not violated. For example, the clause, "who had not attained his twenty-second year," explains the manner and words of the reply.

In a compound sentence, especially in one of those sentences where a semicolon may be garded as replacing a comma (see p. 194), the requirements of unity are less stringent. Still, there must be some one point of view which combines the two assertions, if the sentence is defensible. Compare, for example: "It was a smile that had something in

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it both of pain and weakness—a haggard old man's smile; but there was, besides that, a grain of derision, a shadow of treachery in his expression, as he craftily watched me at my work," with: "Instead of refreshing breezes, the winds diffuse a noxious and even deadly vapor: the hillocks of sand which they alternately raise and scatter, seem like the billows of the ocean." In the former there is real unity; in the latter, a marked violation of it.

To maintain unity be careful—

1. Not to put into the sentence anything that has no bearing, or only a very remote bearing, on the main assertion. Note the irrelevancy of the italicised portions of the following:—

The discovery of the circulation of blood is, perhaps, the most important that has ever been made in the science of medicine, the next at which we will look being respiration.

It is just a year and a half since the foundation stone was laid, and the cost of the building was over forty thousand dollars.

2. Not to crowd the sentence with so many details or to prolong it so far as to make its purport vague or confusing.

The flat slopes gradually up, until, at the distance of half a mile, it seems to find its level with the upland, but here the south bank bends around facing the east, and the ravine changes its direction to the north-west, where it can no longer be viewed from the bridge.

Luther was called to the Diet of Worms. He held fast to his statements, caused his name to be published abroad, and died at his birthplace, February 18th, 1546.

 To put the main idea in the principal clause, and to see that the ideas put in co-ordinate numbers are really coordinate.

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Some time after, Antonio and Bassanio met Shylock in a public place in the city, when it was agreed that Antonio should borrow ten thousand ducats.

Here what is evidently the principal assertion, is put as a subordinate temporal clause.

4. To maintain the same point of view throughout the sentence; for example, the opening phrase of the following sentence is written from the point of view of the spectator, the remainder from that of the object viewed; hence the participle is left dangling without grammatical construction. This is a common type of error:

Looking towards the west from Rosedale bridge, Rosedale ravine appears like an immense riverbed.

CLEARNESS.

The ideas expressed in a sentence must not only have a close connection, but this connection must be indicated, or at least not negatived, by the form of expression; otherwise the sentence will be obscure or misleading. Clearness is likely to be violated...

1. By defective arrangement. In English, almost the only way in which connection may be indicated, is by proximity. Consequently, the following sentence, "John Keats, the second of four children, like Chaucer and Spenser, was a Londoner," is ambiguous. It should read, "John, the second of four children, was, like Chaucer and Spenser, a Londoner." The placing of only, at least, even in the sentence is very likely to be faulty.

2. Ambiguity in the use of Pronouns. The natural thing is to take it for granted that the noun in the sentence nearest the pronoun is its antecedent. Be careful, therefore, that no noun intervenes between antecedent and pronoun, unless it be one to which the pronoun cannot refer (e.g., a neuter noun cannot be the antecedent of who); for example, there is a lack of clearness in the following:

A pound of flesh was to be cut off by Shylock from whatever part of his body he should desire.

The mountain stream fell into a basin, which was black from the shadows of the mountains which surrounded it.

- 3. By improper ellipsis. Words should not be omitted which are needful for perfect clearness; for example, "Matthew Arnold admired Wordsworth more than Tennyson," might mean either than "did Tennyson," or "than he admired Tennyson."
- 4. By needless change of construction, which, though it may not mislead, embarrasses the reader, as: "Tom and East became good friends, and the tyranny of a certain insolent fellow was sturdily resisted by them together." "Tom and East" is as much the subject in the second statement as of the first; and the change to the passive voice merely introduces an obstacle, a small one no doubt, to the comprehension of the sentence.

He was resolved to use patience and that he would often exercise charity.

Here the infinitive construction should be repeated.

- 5. By neglect of due emphasis.
- (a) The chief way to give emphasis is to put the main idea in the principal clause, subordinate ideas in subordinate

clauses, and less important details in phrases or words. A boy writing the history of his education, says: "While I was still young, scarlet fever became epidemic in our village, and I was kept away from school for a whole term." The writer puts the appearance of scarlet fever and his absence from school on the same level of importance; but, evidently, from the point of view of his theme, the epidemic is only mentioned because it led to absence from school. Amend, "While I was still young, an epidemic of scarlet fever in our village prevented my attending school during a whole term."

(b) **Emphasis** is further indicated by position. An unusual position gives emphasis. Compare "Diana of the Eph sians is great," and "Great is Diana of the Ephesians." In general, the important places in a sentence are the beginning and end, especially the end.

COMMON DEFECTS IN SENTENCE STRUCTURE.

1. Avoid using relative pronouns which refer not to any particular word but to a whole clause, as in the following:

She kept sneering all the evening, which scarcely seemed consistent with her reputation.

- 2. Be consistent in the use of tenses; especially avoid intermingling Historical Present with Past tenses.
- 3. Sentences in which clauses are connected by so or and so are usually defective. The clause following the so should, in most cases, be expressed as a subordinate, as in: "My father was desirous that I should teach for a time, so I entered a normal school." Sentences containing the conjunction for are often open to a similar objection, as in the following:

The choice of a profession is a matter of great importance, for on it depends the success or failure of our life.

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5. Avoid making a relative sentence depend upon a relative sentence; a noun clause upon a noun clause; an infinitive upon an infinitive, etc.

A short distance from the shore is a small house which has a cupola, from which may be seen vessels rounding the point which juts out a mile into the bay.

6. The final place in a sentence is usually the most emphatic; no word or clause should be placed there without special consideration. Compare the effectiveness of the following: "He kept himself alive with the fish he caught and with the goats he killed," and "With the fish he caught and the goats he killed, he kept himself alive."

7. "Watch for trailing relatives, dangling participles, and straggling generalities at the end of sentences" (Webster). There is especially a constant temptation to put some thought which has been omitted, but which the writer feels he should have inserted, at the close of a sentence in the form of a participial phrase; for xample in: "He lent out money without interest, thus injuring Shylock's profits." The main thought is in the participial clause; amend "By lending out money gratis, he interfered with Shylock's profits."

8. We are prone to begin a sentence with the main assertion, and to attach the various modifications. Such an arrangement is likely to violate the proper emphasis, or to produce confusion, or at any rate to result in feeble sentences. It is better to group the modifiers around and not all on one side of the main clause; a certain amount of balance is, other things being equal, desirable; for example: "We came to our journey's end at last with no small difficulty, after much fatigue, through deep roads and bad weather." Better: "At last, with no small difficulty, and after much fatigue, we came, through deep roads, to our journey's end."

COMPOSITION: SIXTH SERIES.

XLV. Write an account of **The Fight of the Revenge** (some 500 words in length) in paragraphs based upon the following passages of Tennyson's *Revenge*: Introduction (§§ I-II) What Sir Richard did (§ III) —The meeting with the Spaniards (§§ V-VI) -The fight (§§ VII IX) The end of the fight (§§ NI XII) Death of Sir Richard (§ XIII) —The end of the Revenge" (§ XIV), and compare it with the following:

MODEL VIII.

THE FIGHT OF THE "REVENCE."

(Based on Tennyson's Bullad.)

In the course of the unceasing conflict which, in the days of Elizabeth, was maintained at sea between England and Spain, it happened that six English ships of the line, under the command of Lord Thomas Howard, were lying at Flores, in the Azores Islands. Suddenly tidings were brought that a Spanish fleet of fif.y-three vessels was close at hand, bearing down upon the English. Not only were the Spaniards in overwhelming force, but the English ships were in bad condition and sickness prevalent among the crews. Accordingly the English admiral, to avoid a needless sacrifice, gave orders to set sail with all speed.

A large part, however, of the crew of one ship, called the "Revenge," commanded by Sir Richard Grenville, lay ill ashore. In this case, to obey the admiral's order was to leave these poor fellows to the tender mercies of the Spaniard; and Sir Richard thought himself justified in running the tremendous risk involved in embarking his sick.

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The task had just been successfully accomplished when the Spanish fleet hove in sight. There was still a bare possibility of escape, but Grenville, disdaining to flee, sailed boldly out to meet the enemy. The approach of the little "Revenge" was hailed with mocking laughter by the Spaniards, who, from their lofty decks, gazed down with astonishment at the mad temerity of the English.

But the laughter was not to last long. The Revenge came to close quarters with the San Fadip, a ship of 1,500 tons, and presently found herself engaged simultaneously with four galleons. Unequal as the contest was, the San Philip first, and then one vessel after another, had to withdraw seriously disabled. In vain did the enemy try either to sink or to board their adversary; whether manning the guns or musket and pike in hand, the English proved their superiority. Evening came; the Revenge was still unconquered, and through the whole night ske maintained the desperate struggle.

Such a defence must needs be at a terrible cost. Nearly half the crew were dead; of the survivors many were disabled, the powder was spent, and the commander himself mortally wounded. At length, when the fight could no longer be maintained, Sir Richard, in the spirit of his whole conduct, gave orders to sink the ship. Against this the sailors protested as a useless waste of life; their dying commander could not resist, and the "Revenge" was surrendered.

The remnants of the English were put aboard the hostile fleet, and the "Revenge" manned with a Spanish crew. Sir Richard himse: f was borne to the flagship, and honorably treated by his

courteous captors. He did not long survive, and died happy in the thought that he had done his duty and had fallen for Queen and country.

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ith ne his Some of the spirit of her indomitable commander might be supposed to have animated the "Revenge" herself. In a storm which followed the battle, she went to the bottom, carrying along with her the crew of her alien masters.

Write the following compositions based upon the poems mentioned in each case:**

John Gilpin's Ride (based on Cowper's John Gilpin). Inchcape Rock (based on Southey's poem). The Pied Piper of Hamelin (based on Browning's poem). Hervé Riel (based on Browning's poem). The Wreck of the Hesperus (based on Longfellow's poem). Horating at the Bridge (based on Macaday's Horatins). The Story of the Lady Clare (based on Tennyson's Lady Clare). Rosabelle (based on Scott's poem; see Fifth Reader, p. 262). The Story of the Lady of Shalott pased on Tennyson's The Lady of Shalott. The Death of King Arthur (based on Tennyson's Morte d'Arthur). The Ancient Mariner (based on Coleridge's piem). The Fight of Fitz-James and Roderick Dhu (based on Scott's Lady of the Lake, Canto V, S XII-XVI).

^{*}The student should familiarize himself with the poem, make a plan, and then write his composition either from memory or with the original before him. In class, when a sufficient number of copies are wanting, the poem should be read aloud and questions put upon it. This is a most desirable exercise from the point of view both of Composition and of Literature.

THE SENTENCE AND THE PARAGRAPH.

In compositions, as sentences do not stand alone, but are in connection with other sentences; what may be an excellent sentence in and for itself, may be poorly constructed from the point of view of the context. For example, the question which of the ideas in a sentence ought to be put in the principal clause, must be determined by the line of thought which is being followed through the successive sentences. In short, not only should there be Unity, Coherence, Proportion in a paragraph and in a whole composition, so far as thought or material goes; but also, in as far as possible, this Unity, Coherence and Proportion should be indicated in the form of expression. Particularly does Coherence depend upon the sentence structure. The sentences must be so constructed that with the least possible difficulty the mind of the reader may pass from one sentence to another. Two sentences may, in thought, be closely connected; and yet the writer, by putting, at the beginning, some minor idea of the second sentence which has no direct relation to the earlier sentence, may momentarily give a check to Good quence of thought in his reader's mind.

As far as form goes, then, the transition from sentence to sentence is made easy, by the following devices:

1. By sentence connectives: moreover, however, accordingly, on the other hand, etc. Such connectives are most largely used in reasoning and exposition, and are not so frequent in narratives and the simpler forms of composition which beginners write. Be sure to select the connective that expresses the real relation existing between the sentences. See that the connective really helps the transition. It is not, however, necessary that there should always be a link between successive sentences; especially is this the case when

each sentence does not grow out of the preceding, but bears the same relation as the preceding, to some common idea. For example:—

He was a very silent man by custom. All day he hung round the cove, or upon the cliffs, with a brass telescope; all evening he set in a corner of the parlor next the fire, and drank rum and water very strong. Mostly he would not speak when spoken to; only look up sudden and fierce, and blow through his nose like a fog-horn; and we and the people who came to the house soon learned to let him be. Every day, when he came back from his stroll, he would ask if any seafaring men had gone by along the road. At first, we thought it was the want of company, etc.

Here the successive sentences give items in the description of the character and habits of the man; the *matter* sufficiently indicates this, and no further connection is necessary.

2. By definite reference to ideas or words in the preceding sentence. This method is particularly applicable when a sentence grows out of the preceding. Other things being equal, it is well that this connecting link should come at or near the beginning. **Pronouns** are particularly useful for these references. Notice the links indicated by italies in the following from Macaulay:—

You cannot depend for literary instruction and amusement on the leisure of men occupied in the pursuits of active life. Such men may occasionally produce compositions of great merit. But you must not look to such men for works which require deep meditation and long research. Works of that kind you can expect only from persons who make literature the business of their lives. Of these persons few will be found among the rich and

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noble. The rich and noble are not impelled to intellectual exertion by necessity. They may be impelled, etc.

3. By repeated structure. When a series of sentences serve a similar purpose, it helps towards clearness and smoothness, if the same general structure be preserved. It is well, for example, not to change needlessly the grammatical subject of successive sentences. (Compare what is said of sentences, p. 202, § 4.)

Man is a being of genius, passion, intellect, conscience, power. He exercises these various gifts in various ways, in great deeds, in great thoughts, in heroic acts, in hateful crimes. He founds states, he fights battles, he builds cities, he ploughs the forests, he subdues the elements, he rules his kind. He creates vast ideas, etc.

Suppose the second of these sentences read: "These various gifts are exercised by him in various ways," etc., the structure would be changed and there would be some loss in clearness and force.

PRACTICE.

Examine the succession of sentences in the following selections, Fifth Reader: The Battle of Waterloo (p. 296), Mayna Charta (p. 50), Snow and Ice (p. 61), and determine the nature and methods of transition.

PARAPHRASING.

It is a helpful exercise in developing our powers of expressing complicated thoughts with exactness, to reproduce, in our own language, the substantial ideas contained in suitable passages of poetry. In order to do this successfully, certain general principles must be kept in mind:

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1. The student should first ascertain the meaning of the whole passage before him, should then in his own mind divest it of its purely poetic qualities, and conceive the same ideas from a prosaic, matter-of-fact point of view.

2. The requirements of rime and metre, and other considerations lead poets to put their words and ideas in a different order from that which would be natural in prose. Hence, we must see that the order of the original does not lead us to an unnatural arrangement of words, clauses, etc.

3. Certain words are used only in poetry, and words may be used in certain senses in poetry not permissible in prose.

4. Poetry expresses ideas in a figurative and concrete fashion which must often, in prose, be rendered less striking, or be wholly shunned.

5. The poet wishes to bring out what is beautiful, what touches the feelings; but it is the first aim of prose to state things clearly and accurately, and to waste no words. Clearness may require us, then, to include or expand ideas that the poet omits, or passes over lightly; to indicate the exact connections which the poet trusts his reader to make; to condense or omit that which is dwelt upon for the sake of its beauty or emotional effect, but which is not needful for understanding the main drift of the thought.

MODEL IX.

AFTER THE BATTLE.

Night closed around the conques 's way
And lightnings showed the distant hill,
Where those who lost that dreadful day
Stood few and faint, but fearless still!
The soldier's hope, the patriot's zeal,
For ever dimmed, for ever crossed,—
O who shall say what heroes feel
When all but life and honor's lost?

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The last sad hour of freedom's dream,	
And valor's task, moved slowly by,	10
While mute they watched, till morning's beam	
Should rise and give them light to die.	
There's yet a world where souls are free,	
Where tyrants taint not nature's bliss;	
If Death that world's bright opening be,	15
O who would live a slave in this?	

PARAPHRASE.

The approach of darkness prevented the victors from completing their work; and still, as the occasional flashes of lightning showed, a scanty and exhausted but courageous remnant of the vanquished occupied a distant hill. All their hopes were at an end, all their patriotic zeal had proved unavailing. Who can say what their feelings were, as, everything lost except life and honor, they silently watched through the long hours of the night, waiting till the morning light might give them the opportunity to crown by death their heroic work! Death, indeed, they could not dread, for it opened the doors to a world where no tyrant rules, where every spirit is free.

Paraphrase: The British Soldier in China (see Third Reader, pp. 237-238). The Water Fowl (see Fourth Reader, p. 56). The Eve of Quatre Bras (see Fourth Reader, pp. 236-237, stanzas 1-3). Consolation in Exile (Fifth Reader, pp. 179-180).

BOOKS USEFUL FOR COMPOSITION.

HART, Essentials of Prose Composition (especially valuable for its treatment of sentences). Hill, Beginnings of Composition and Rhetoric. Lewis, First Book in Writing English. Nesfield, Junior Course in English Composition. Sykes, Elementary English Composition. Alexander and Libby, Composition from Models.

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see see see The last three contain models and other material for compositions. This may also be obtained from **Lsop's Fables*, Miss Mulock's Fairy Book, Grimm's Fairy Tales*, Miss Yonge's Book of Golden Deeds and Book of Worthies*, and other collections of stories and anecdotes, etc., to be found in the catalogue of almost any reputable educational publisher.



PART SEVEN.

GROWTH OF THE LANGUAGE.

During the nineteenth century the use of the English language has greatly increased throughout the world. It is now spoken on the continent of Europe to such an extent that it bids fair to become the most effective means of communication on which travellers of all nationalities can depend for making their wants known. It is the ordinary language of the United States as well as the British Empire, and as each of these is increasing from time to time in area its use is constantly spreading with them.

At the beginning of the century the English language was used less extensively than the French, the German, the Spanish, and probably also the Italian. It was spoken then by twenty millions of people; at the close of the century it was the ordinary means of communication among one hundred and thirty millions, while German was used by sixty-five, Spanish by fifty five, French by forty-five, and Italian by

thirty-five millions.

It is interesting and important to ascertain where this most progressive of all historical languages originated, how it adapted itself to the growth of civilization, and what changes it underwent during this long process of evolution. It is impossible to do more in this place than furnish a mere outline; the student who wishes to procure more detailed information can easily do so by consulting one of the many available treatises on the subject. A brief list of these is given at the close of this section.

PERIODS OF ENGLISH HISTORY.

The evolution of the English language runs concurrently with the development of English literature, and both have kept pace very closely with the progress of English history. It is necessary, therefore, to define briefly the various stages through which the country called "England" passed until it was merged first in "Great Britain," then in "The United Kingdom of Great Britain and Ireland," and lastly in that nondescript political organization popularly called "The British Empire," sending out by the way colonial offshoots which have since become "The United States of America," "The Dominion of Canada," and "The Commonwealth of Australia." In each of these, as in the mother country and in the other colonies not yet so completely organized, the English language is not merely the official but the popular language of the nation, and steadily if not always rapidly it is superseding all other means of linguistic communication. This pre-eminence of the English tongue is due in part to its inherent qualities as an effective mode of human speech, in part to the high excellence of the literature of which it is the vehicle, and in part to the adventurous spirit and adaptive genius which have made the Englishspeaking people the most efficient colonizers known to history. As these causes are enduring so probably will be the already achieved pre-eminence of the English language, which, if any one tongue has a chance to become cosmopolitan, is in the best position to secure that distinction.

THE BRITISH.

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When the British Islands were visited by Julius Caesar, 55 B.C., they were occupied chiefly by people of the Keltic race, speaking various Keltic languages. Their descendants are to be found to this day in Wales, the Scottish Highlands,

and parts of the south and west of Ireland. The Romans knew little of the latter country, but they brought a very large proportion of England and Scotland under subjection before they abandoned the island in the middle of the fifth century of the Christian era. On their departure it became a prey to invaders belonging to the Teutonic race.

THE ENGLISH AND DANES.

After the departure of the Romans about 450 A.D. the Angles, Saxons, and other tribes from across the North Sea began to settle in Britain. They gradually spread over the southern and western parts of England, the northern region being occupied largely by Scandinavians from Denmark and Norway. The languages spoken by these invaders were all Teutonic, though they differed greatly among themselves. Ultimately the English language, which included many dialects used by the Angles, Saxons, Jutes, and Danes, was spoken over all England outside of Wales, over all the Lowlands of Scotland, and over a great part of Ireland.

THE NORMANS.

Early in the middle ages Northmen of the race of those who, under the name of "Danes," made their homes in Britain formed settlements in Italy and in France. After dwelling for over a century and a half in the northwestern part of the latter country, and establishing there a powerful dukedom, which is still called after them, they invaded England under the name of "Normans" in 1066 A.D., and made themselves masters of the country. By this time their own Scandinavian language had passed out of use, and they spoke one that is generally called Norman-French, to distinguish it from the dialect of the south of France. It consisted largely of Latin words used by the Romanized Gauls, and it ultimately became the modern

French language. Though the conquest of England, and afterwards of Wales, was complete and permanent, it was for the most part only a political conquest. The English people were so much more numerous than the Norman-French that the latter exercised comparatively little influence in any other way, and eventually their language, never used by the masses, ceased to be the speech even of the nobility. This result was hastened by the Wars of the Roses, in the course of which many noble families were extinguished, while no literary work of any importance appeared to counteract the tendency of the language to cast off its grammatical peculiarities. During the whole of the Tudor period (1485-1603) influences were at work which rapidly revolutionized the religious, social, and intellectual life of the English and Scottish peoples, and paved the way for their union into a single kingdom. The discovery of America and of the Cape of Good Hope in the last decade of the fifteenth century set a host of adventurers of different nationalities at work exploring new regions and colonizing those most available for that purpose. The Protestant Reformation swept over both England and Scotland, and thus prevented any religious obstacle to their union in one monarchy, which took place in 1603. The close relations between Great Britain and France during both the earlier and later portions of the Stuart period (16031-689) made possible a very important and extensive infusion of French elements into the English vocabulary. From this time forward the kingdom of Great Britain was much more self-contained, the parliamentary union with Ireland in 1860 involving no dynastic or social change. The colonization of what is now the United States went on from 1607 to the beginning of the revolutionary war which made the United States independent in 1783. Meanwhile the French colonies which are now included

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in Canada had been won from France (1713-1763), and they were finally consolidated with the rest of the northern half of the continent to form one "Dominion" in 1867. On the first day of the twentieth century the great island-continent of Australia, early annexed in parts by British navigators, became, with the addition of Tasmania, one "Commonwealth."

PERIODS OF THE ENGLISH LANGUAGE.

It is in the nature of things impossible to fix a precise date when Old English and Norman-French gave place to modern English in popular use, but the change had progressed so far by the middle of the fourteenth century that in 1362, in the reign of Edward III., a law was passed requiring all trials in the King's Courts to be conducted in English instead of French. This change was further promoted by the popularity of the writings of two men in the last quarter of the fourteenth century. These were William Langland, who wrote the "Vision of Piers Plowman," and Geoffrey Chaucer, whose beat known work is his "Canterbury Tales." An indefinite amount of influence in the same direction was exercised by the first English translation of the Bible, which was made about the same time either by John Wyclif or under his personal superintendence. The poetry of Edmund Spenser who wrote his "Fairy Queen" in the reign of Queen Elizabeth, and the plays of William Shakespeare whose literary activity covered parts of the reigns of Elizabeth and James I., show that the English language had by the end of the sixteenth century become very much what it now is in all essential respects. The same kind of proof is afforded by the authorized version of the Bible, which was made early in the reign of James.

Some changes have since that time taken place in the spelling of words, but these have been kept down in number by the influence of printing, which was introduced into England from Germany in 1477. The grammar of the language used in the reign of Queen Elizabeth was for all practical purposes that of the language used in the reign of Queen Victoria, and though there are many more words in the English vocabulary in the twentieth century than there were in the sixteenth no modern English writer has used so many separate words as Shakespeare did. While it is not either easy or safe to fix definite limits to periods of transition in the history of the English language, the following stages and dates may usefully be taken as approximately correct:*

Angle-Saxon	449-1100
Early English (Semi-Saxon)	1100~1250
Middle English	1250-1500
Modern English .	1500-1990

I. Anglo-Saxon (450-1100).

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The only means we have of knowing the kind of language spoken by the Teutonic races in England between their advent there and their subjugation by the Norman-French are the fragments of Anglo-Saxon literature produced at various times and places within that long interval. The more important of these are "The Gleeman's Song," supposed to have been written in the fifth century; fragments of a metrical paraphrase of Bible history by Caedmon, a Northumbrian monk of the latter part of the seventh century; the poem, "Beowulf," produced probably in the eighth century; some translations from Latin by Alfred the Great

^{*}These correspond, with slight changes, to the periods given by Prof. Spalding in his "Ing 'sh Literature," and by Prof. Meiklejohn in his "English Language."

near the close of the ninth century, and a Saxon Chronicle, partly compiled from earlier annals and partly original, written in successive portions from the beginning of the ninth to the middle of the twelfth century. The English language, as at present used, depends to some extent on inflections, which are changes in the forms of words to indicate changes in their use or meaning (see pp. 77-135). In the earliest stage of the language, called "Anglo-Saxon" above, such changes were much more common. In fact it was, like Latin, a highly inflected language which cannot be read or understood except by one who has learned it as a foreign tongue. That it differs from modern English quite as much in its syntax (see pp. 136–149) as in its inflections, may be seen by reference to the illustrative extracts given in Appendix B.

II. EARLY ENGLISH (1100-1250).

Owing partly to Scandinavian inroads, partly to the Norman conquest, and partly to a natural process of decay, the Anglo-Saxon dropped its inflections and changed its syntax to such an extent that during the century and a half covered by this period it began to resemble modern English, while retaining so much of its original character that it is often called "Semi-Saxon." Its condition may fairly be described as chaotic, and while it served well enough as a means of spoken communication between those who used it, there are few literary remains to show to the modern student of language what it was like. The most noted works exhibiting the language in this stage are the "Brut," a metrical chronicle of Britain by a priest named Layamon, and the "Ormulum," a series of metrical homilies by an ecclesiastic named Ormin. Of these two contemporaries Layamon used both alliteration and rime; Ormin They wrote late in the twelfth century or used neither.

early in the thirteenth. The extracts given in Appendix B will give a good idea of the progress made by the language during this period.

III. MIDDLE ENGLISH (1250-1500).

The process of change through which the language was passing during the period of "Early English" went on with greatly increased rapidity during that of "Middle English." It continued to lose its inflections and it acquired numerous additions to its vocabulary from the French, but on the whole the progress was from a chaotic toward a systematic condition. In general character and also in most of its details it became so like modern. English that it may be read with comparative case by one who has no knowledge of Anglo-Saxon and who can read Early English only with great difficulty. About the middle of this period of two and a half centuries two probably contemporary writers produced works which are still famous. The less known of the two, William Langland, wrote his "Vision of Piers Plowman" in the language of the common people whose condition it describes and whose feelings it expresses. It is not strictly rhythmical like modern English verse, and it is not rimed; instead of both rime and rhythm the poet made free use of the old Saxon device of alliteration. Langland was a priest by calling, and his occupation brought him into close contact with the misery which subsequently caused the uprising led by Wat Tyler and John Ball; Geoffrey Chaucer was a courtier, diplomatist, and scholar, who had ample opportunity to become acquainted with Italian literature, then rising to a condition of the highest excellence. He used both rhythm and rime with a skill that has seldom been surpassed by modern poets, and thus established the prosodical character of English verse. His chief work was the "Canterbury Tales." About half a

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century after his death began the "Wars of the Roses," which checked the development of national literature but favored the development of the national language, so that before the accession of Henry VIII, in 1509 the latter had become in both grammar and vocabulary quite intelligible to any ordinary reader of '-dry. In 1477 William Caxton introduced into England the art of printing from movable type, and afterward gave a great impulse to the development of English prose by publishing Sir Thomas Malory's "Morte Darthur," which had been written about 1470. Specimens of the language during this period may be found in Appendix B.

IV. Modern English (1500-1900).

This period may usefully be regarded as divided into four separate centuries. During the first of these there occurred that revival of learning which is known as the Renascence, but not till toward its close did great literary works began to appear. Early in the century Sir Thomas More distinguished himself as an orator and a prose writer, but his preoccupied life and untimely death prevented him from doing all he might have done to add to English prose that elasticity the want of which was its greatest defect. He was beheaded in 1535. The latter half of the century was signalized by the publication of Edmund Spenser's "Fairy Queen" and by several of William Shakespeare's plays. The language used by Spenser was made designedly more archaic than the ordinary speech of his day; that used by Shakespeare may, with allowance made for his exceptionally ample vocabulary, be taken as fairly representative of contemporary speech. Richard Hooker, Sir Philip Sidney, and Francis Bacon were contemporary prose writers.

During the earlier half of the second century prose was

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represented chiefly by Francis (then Lord) Bacon, John Milton, and Thomas Hobbes; in the latter half of it by Jeremy Taylor, John Locke, and John Bunyan. Of the latter three the influence of Bunvan on the form and character of English prose was much the greatest. The Authorized Version of the Bibis was published in 1611. Spenser's poetry of a general on earlier it was in its own day somewhat archaic in vocabula. A but in logical and rhetorical structure it was singularly modern and extremely influential. Shakespeare continued to write plays for the first few years of the century; William Drummond published his exquisite sonnets during the same per. 1; Milton's earlier poems were given to the world before 1640; his later and greater works were published after the Restoration. John Dryden, who was a skilful prose writer as well as a poet, died in the last year of the century. Samuel Butler's satiric poem, "Hudibras," was published in 1663, and exerted great influence on the language on account of its popularity.

The interval between Dryden's death in 1700 and William Cowper's in 1800 is filled up with many distinguished names in literature. Alexander Pope and James Thomson were the prominent poets of the former half of the century, and Thomas Gray, Oliver Goldsmith, Robert Burns, and Cowper of the latter half. Joseph Addison (1672-1719) was by no means the greatest scholar or thinker among the prose writers, but he was pre-eminent in his influence on the art of writing. Since his day English prose has been completely modern and free from the stiffness which had previously characterized it. Daniel Defoe, Sir Richard Steele, and Jonathan Swift were his contemporaries. The succeeding generation produced Samuel Johnson, Edmund Burke, Goldsmith, David Hume, and Edward Gibbon, of whom Goldsmith alone resembled Addison in his instinctive preference for an unconventional style.

The great names in English poetry during the first generation of the nineteenth century, which was intimately affected by the French Revolution, were Samuel Taylor Coleridge, William Wordsworth, Lord Byron, Percy Bysshe Shelley, and John Keats; their more illustrious successors of the middle of the century were Alfred Tennyson and Robert Browning in England and Henry Wadsworth Longfellow, Oliver Wendell Holmes, and James Russell Lowell in America. The chief prose writers of the former period were Sir Walter Scott, Walter Savage Landor, Thomas De Quincy, Charles Lamb, and Coleridg .; of the latter, Thomas Carlyle, Lord Macaulay, John Ruskin, William Makepeace Thackeray, and Charles Dickens. To their generation in time but to a later one by the publication of his greater works belongs Mr. Goldwin Smith, who has never been surpassed as a stylist in the use of English prose.

TREATISES ON THE ENGLISH LANGUAGE.

CRAIK, A Manual of English Literature and of the History of the English Language.

EMERSON, History of the English Language.

Kellner, Historical Outlines of English Syntax.

LOUNSBURY, The English Language.

MEIKLEJOHN, The English Language (Grammar, History, and Literature).

Morris, Historical Outline of English Accidence (Revised by Kellner and Bradley).

SEATH, The High School English Grammar.

Spalding, A History of English Literature (with an outline of the origin and growth of the English tongue).

Sweet, A New English Grammar.

WRIGHTSON, The Functional Elements of the English Sentence.

APPENDIX A.

IRREGULAR PLURALS FOR REFERENCE.

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Singular.	Plural.
brother	brothers (of the same family). brethren (of a society).
penny	{ pennies (single coins). pence (collectively).
die	dies (used to stamp coins). dice (used in games).
fish	fishes (singly). fish (collectively).
genius	geniuses (persons of great ability). genii (spirits).
horse	horses (animals). horse (cavalry).
index	indexes (in books), indices (in algebra),
cloth	cloths (pieces of cloth).
shot	{ shots (discharges). shot (balls).

Singular.	Plural.
Mr. Brown	Messrs. Brown.
Mrs. Robinson	the Mrs. Robinsons.
	the Misses Smith
Miss Smith	or
	the Miss Smiths.
Master Paton	the Masters Paton.
man-servant	men-servants.
woman-servant	women-servants.
father-in-law	fathers-in-law.
mother-in-law	mothers-in-law.

n	m's
.	a's
7	7's

courts-martial.

court-martial

FOREIGN PLURALS.

[The Dictionary should be consulted for such words.]

radius	radii.
memorandum	memoranda.
curriculum	curricula.
āxis	axes.
appendix	appendices.
phenomenon	phenomena.
analysis	analyses.
hypothesis	hypotheses.
parenthesis	parentheses.
bandit	f handits
Distinctiv	\ banditti.
oasis	oases.
stratum	strata.
tableau	tableaux.

GENDER NOUNS FOR REFERENCE.

DIFFERENT WORDS.

Masculine.	Feminine.	Masculine.	Feminine.
bachelor	maid	husband	wife
boy	girl	king	queen
beau	belle	lad	lass
brother	sister	landlord	landlady
buck	doe	lord	lady
bull	cow	man	woman
bullock	heifer	master	mistress
drake	duck	nephew	niece
earl	countess	papa	mamma
father .	mother	ram	ewe
friar	mm	stag	hind
gander	g0080	son	daughter
gentleman	lady	uncle	aunt
hart 12	E010	wizard	witch

DIFFERENCE OF TERMINATION.

Masculine.	Feminine.	Masculine.	Feminine.
abbot	abbess	host	hostess
actor	actress	hunter	huntress
administrator	administratrix	idolater	idolatress
ambassador	ambassadress	Jew	Jewess
adventurer	adventuress	lion	lioness
author	authoress	marquis	marchioness
baron	baroness	margrave	margravine
henefactor	benefactress	master	mistress
hridegroom .	bride	patron	patroness
count	countess	peer	peeress
czar	czarina	priest	priestess
dauphin	dauphiness	prince	princess
deacon	deaconess	preceptor	preceptress
don	donna	prophet	prophetess
duke	duchess	shepherd	shepherdess
emperor	empress	songster	songstress
enchanter	enchantress	sorcerer	sorceress
executor	executrix	sultan	sultana
giant	giantess	testator	testatrix
god	goddess	tiger	tigress
governor	governess	waiter	waitress
heir	heiress	widower	widow
hero	heroine		***************************************

COMPARISON OF IRREGULAR ADJECTIVES.

Positive.	Comparative.	Superlative.
fore	former	foremost first
forth (adv.)	further	furthest
near	nearer	(nearest)next
Positive.	Comparative.	Superlative.
hind	hinder	hindmost
in (adv.)	inner	inmost, innermost
up (adv.)	upper	uppermost
	nether	nethermost
top		topmost
south		southmost

STRONG VERBS AND IRREGULAR WEAK VERBS.

Present.	Past.	Perfect Participle.
abide	abode	abode
arise	RESIDEN	arisen
anı, be	1000	been
bear (bring forth)	bore	born
bear (carry)	bore	borne
beat	beat	beaten
begin	began	begun
behold	belield	beheld
bend	bent	bent
bereave	bereaved, bereft	bereaved, bereft
beseech	besought	besought
bet	bet	bet
bid (command)	bade	bidden
bid (offer money)	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blend	blent, blended	blent, blended
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	huilt	built
catch	caught	eaught
chide	chid	chidden
choose	chose	chosen
cleave (adhere)	cleaved	cleaved
cleave (split)	clove, cleft	cloven, cleft
cling	clung	clung
come	came	come
cub	cub	cut

Present.	Past,	Perfect Participle.
deal	dealt	dealt
dig	dug, digged	dug, digged
do	did	done
draw	drew	drawn
dress	drest, dressed	drest, dressed
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt
ent	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went	gone
get	got	got
grind	ground	ground
grow	grew	grown
hang	hung, hanged	hung, hanged
have	had,	had
hear	heard	heard
hew	hewed	hewn
hide	hid	hidden
hold	held	held
kneel '	knelt, kneeled	knelt, kneeled
know	knew	known
lade	laded	laded, laden

ELEMENTARY GRAMMAR.

Present.	Past.	Perfect Participle.
lay	laid	laid
lead	led	led
leuve	left	left
lend	lent	lenb
lie (recline)	lay	lain
lie (falsehood)	lied	lied
light	lighted, lib	lighted, lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
quit	quit, quitted	quit, quitted
rend	rent	rent
ride	rode	ridden
ring	rang	rung
rise	ross	risen
rive	rived	riven, rived
run	ran	run
5ay	said	said
800	8aW	seen
seek	sought	sought
set	set	set
shake	shook	shaken
shine	shone	shone
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
aink	sank	sunk
sit	sat	sat
	alew	slain
slay	slept	sl ept
aleep	slid	alidden, slid
alide	BIIG	

Present.	Past.	Perfect Participle.
smite	smote	smitten
80W	sowed	sowed, sown
креак	spoke	spoken
spia	spun	spun
spoil	spoiled, spoilt	spoiled, spoilb
stay	stayed, staid	stayed, staid
steal	stole, stolen	stole, stolen
strew	strev.ed	strewn
stride	strode	stridden
strike	Btruck	struck, stricken
strive	strove	striven
sweur	6 wore	sworn
sweep	swept	swept
swell	swelled	swelled, swollen
swim	swam	swum
swing	Ewung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
thrive	throve, thrived	thriven, thrived
throw	threw	thrown
tread	trod	trodden
wake	woke, waked	woke, waked
wear	wore	worn
weave	wove	woven
weep	wept	wept
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

APPENDIX B.

ANGLO-SAXON (449-1100).

The subjoined passage * is taken from King Alfred's translation of the mythical story of Orpheus and Eurydice as told by Boethius in his Latin treatise, "On the Consolation of Philosophy":—

spellum, leasum ealdum We of aculon get. lying tales. from old Wa will now. Hit gelamp recran. bispell the #9479B happened parable tell. Iŧ to-thee a-certain thorre theode thatte an hearpere MCEA. gio. the nation in formerly, that harper WAS, wees Orfeus. Thus nama Thracia hatte. the His name was Orpheus. which Thrace was-called. anlie wif. Sio SEYPA He hæsile an swithe very incomparable wife. She He had Eurydice. haten called Eurydice.

EARLY ENGLISH (1100-1250).

The following passage † from Layamon's "Brut" shows the language as it was at the end of the twelfth century:—

Thenne cumeth the woulf wilde: tourard hire winden: toward her tracks: comes the wolf wild, Then ælc the wulf beon une: buten Theh Though the wolf be one, without all company, And ther weoren in one loken: fif hundred And there were in one fold five hundred goats, The wulf heom to iwiteth: and alle heom abiteth: biteth. The wolf them to cometh, and all them

^{*} For a longer extract and a detailed grammatical analysis of it see Spalding's "English Literature," Part II., Chapter I.

[†] See Spalding's "English Literature," Part II., Chapter II., for a detailed grammatical analysis.

MIDDLE ENGLISH (1250-1500).

As no great literary work appeared in the English language during the first century of the period, the following excerpt is taken from a proclamation of King Henry III., issued in 1258. As it was intended to be understood as widely as possible it no doubt fairly represents the prevalent English of the time:—

Thact witen ye wel alle, that we willen & unnen that thact ure radesmen alle other the moare dael of heom, that beoth ichosen thurg us, etc. And this wes idon act foren ure isworene redesmen. And al on the ilche worden is isend in to acurichce othre sheire over all thace kuncriche en Engleneloande & ek intel Irelande.

This know ye well all, that we will and grant, that what our councillors all or the more deal of them, that are chosen by us, etc. And this was done before our sworn councillors. And all in the same words is sent into every other shire over all the kingdom in England and eke into Ireland.

The English of a generation later is exhibited in the following passage from Langland's "Vision of Piers Plowman":—

Ac on a May morwening On Malvern hills Me befel a ferly, Of fairy me thought. I was weary for-wandered, And went me to rest Under a brood bank, By a burn's side; And as I lay and leaned, And looked on the waters. I slombered into a sleeping, It swayed so mury. Then gan I meten A marvellous sweven, That I was in a wilderness, Wist I never where.

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And on a May morning On Malvern hills Me befel a wonder Of fairy me thought. I was worn out with wandering And went me to rest Under a broad bank By a stream's side: And, as I lay and leaned And looked on the waters. I slumbered into a sleeping It sounded so pleasant. Then began I to meet A marvellous dream That I was in a wilderness, Knew I not where.

The rhythm of Chaucer's verse, 'hough he wrote about the same time as Langland, is quite as regular as that of any modern English poetry, provided care is taken in scanning and reading it to pronounce the final "e" when it is intended to be treated as a separate syllable. In the following excerpt those so treated are marked by a discress. "But" in the third line means "unless":—

To drawë folk to hevën by fairnesse,
By good ensample, was his busynesse:
But it were eny persone obstinat,
What so he were, of high or lowe estat:
Him wolde he snybbë scharply for the nones.
A bettrë priest I trowe ther nowher non is.
He waytud after no pomp ne reverence;
Ne makëd him a spiced conscience.
But Cristës love, and his apostles twelve,
He taught; and ferst he folwëd it himselve!

During the last century of the period, owing to the depressing effect of the "Wars of the Roses," no literary work of great influence or enduring popularity was produced.

MODERN ENGLISH (1500-1600).

The reign of Henry VIII. would probably, but for the Reformation struggle between classes of society, have been marked by the production of great literary works. As matters stood during the first half of the sixteenth century, the only truly excellent poetry in the English language was that written by William Dunbar in Scotland and by the Earl of Surrey and Sir Thomas Wyatt in England. The following extract is from a letter written by Sir Thomas More to his children in 1525:—

But this I admonish you to do; that, whether you write of serious matters or of trifles, you write with diligence and consideration, premeditating of it before. Neither will it be amiss, if you first indite it in English; for then it may more easily be translated into Latin, whilst the mind, free from inventing, is attentive to find apt and eloquent words. And, although I put this to your choice, whether you will do so or no, yet I enjoin you, by all means, that you diligently examine

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what you have written before you write it over fair agon; first considering attentively the whole sentence, and after examine every part thereof; by which means you may easily find out if any solecisms have escaped you; which being put out, and your letter written fair, yet then let it not also trouble you to examine it over again; for sometimes the same faults creep in at the second writing, which you before had blotted out. By this your diligence you will procure, that those your trifles will seem serious matters. For, as nothing is so pleasing but may be made unsavoury by prating garrulity, so nothing is by nature so unpleasant, that by industry may not be made full of grace and pleasantness.

To the Earl of Surrey belongs the credit of introducing the sonnet and blank verse into moders. English poetry. The subjoined sonnet is in the spelling of the time. "Soote" is for "sweet," "make" for "mate," "flete" for "float," "smale" for "small," and "mings" for "mingles":—

The scote season, that bud and bloom furth brings, With green hath clad the hill and eke the vale. The nighting le with feathers new she sings; The turtle to her make hath told her tale. Summer is come for every spray now springs. The hart has hung his old head on the pale; The buck in brake his winter coat he flings; The fishes flete with new-repaired scale; The adder all her slough away she slings; The swift swallow pursueth the flies smale; The swift swallow pursueth the flowers' bale. And thus I see among these pleasant things Each care decays, and yet my sorrow springs.

Sir Philip Sidney and Edmund Spenser were personal friends as well as contemporaries; the former died in 1586 and the latter in 1599, so that the following two sonnets are in Elizabethan English of the last quarter of the sixteenth century. The former of the two is Spenser's, the latter Sidney's. "Helice" is the constellation of the Great Bear:

Like as a ship that through the ocean wide,
By conduct of some star, doth make her way
When as a storm hath dimmed her trusty guide,
Out of her course doth wander far astray,—
So I, whose star, that wont with her bright ray
Me to direct, with clouds is overcast,
Do wander now in darkness and dismay,
Though hidden perils round about me placed;
Yet hope I well that, when this storm is past,
My Helice, the lodestar of my life,
Will shine again, and look on me at last,
With lovely light to clear my cloudy grief;
Till then I wander careful, comfortless,
In secret sorrow and sad pensiveness.

Since Nature's works be good, and death doth serve
As Nature's work, why should we fear to die?
Since fear is vain but where it may preserve,
Why should we fear that which we cannot fly?
Fear is more pain than is the pain it fears,
Disarming human minds of native might;
While each conceit an ugly figure bears
Which were not evil, well viewed in reason's light.
Our owly eyes, which dimmed with passions be
And scarce discern the dawn of coming day,
Let them be cleared, and now begin to see
Our life is but a step in dusty way.
Then let us hold the bliss of peaceful mind;
Since this we feel, great loss we cannot find.

It is not necessary to insert specimens of the English of the last three centuries of the period. The language has not in that interval undergone any marked change, and its literature in all stages is easily obtainable.

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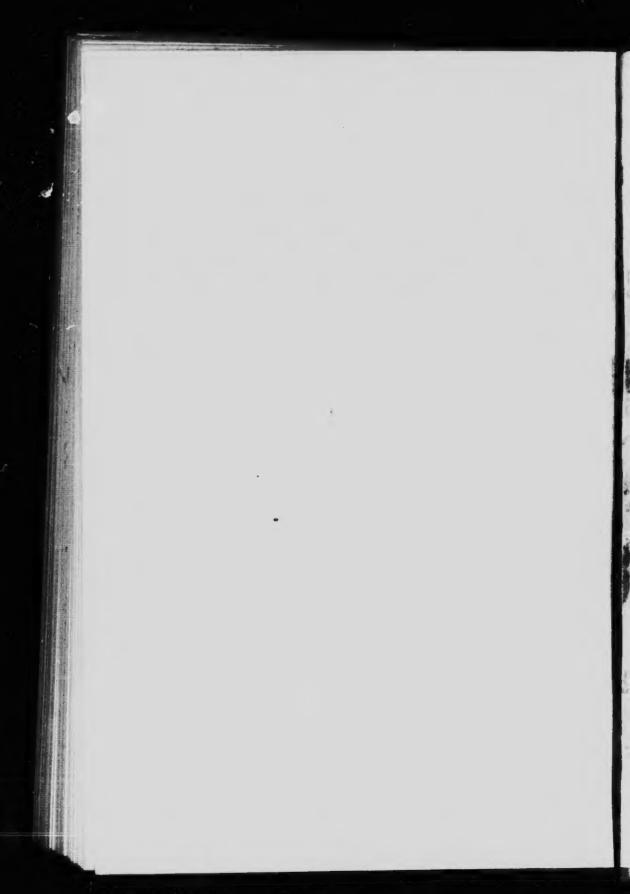
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